

SPECIAL #11

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DOCTOR WHO AT 30 SPECIAL

Join our celebrations with...

A whole host of stars and their memories of working on

DOCTOR WHO

JON PERTWEE
PETER DAVISON
COLIN BAKER
and
SYLVESTER McCOY
interviewed

With the latest
WHO productions
and
30th Anniversary
William Hartnell poster

PLUS

WILD PALMS: ANGIE DICKINSON & Competition

Jonathan
Del Arco
as

TREK's
'Hugh' Borg

Chris Barrie
and

**RED
DWARF**

Shaun O'Riordan
producing
and directing

**SAPPHIRE
AND
STEEL**





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A reminder: Empty squares show that episodes do not exist, blue-filled squares mean that episodes do exist, and black-filled squares show that episodes have been released on BBC Video. (Patrick Troughton's poster will be in the next issue of TV Zone, #49)



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Below: A Page 2 special! Dodo (Jackie Lane) and a Monoid in 1966's **The Ark**



Front Cover: 30 years ago... The TARDIS in a 1963 London junkyard



Chris Barrie in *Red Dwarf VI* © Grant Naylor Productions



Above: Carole Ann Ford materializes in London for 30 Years in the *TARDIS*
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Editorial

I remember well that dark November evening in 1963 when a new series, *Doctor Who*, started on BBC television — no BBC2 then. Very few people knew what this series was about and some expected a hospital drama — yes, you know who you are!

The effect of that episode was almost magic, with everyone at school talking about the new series on the following Monday. Then of course the Daleks arrived and the playgrounds of Britain echoed to the mechanical voices of those creatures.

Those were still television pioneering days, and with no organized fandom on the scale we see today no one knew what would happen next to the *TARDIS* crew. Each week was truly an adventure.

The effect of and affection for the series has lasted over the years, and it is very heartwarming to have so many of those who have appeared in the programme recount their memories. While we celebrate the birthday of *Doctor Who* we also look to the future with Oliver Stone's *Wild Palms*, the far future with Chris Barrie and *Red Dwarf*, and the further adventures of the Borg in *Star Trek: The Next Generation*.

Jan Vincent-Rudzki

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Children in Need's 3-D Doctor Who: The Doctor (Jon Pertwee), Sarah (Elisabeth Sladen), The Rani (Kate O'Mara)



30 Years in the TARDIS: Recreating the Dalek films; Three Hartnell 'grand-daughters' Carole Ann Ford (tv), Jessica Carney (real life), Roberta Tovey (film). Below: Children in Need: The Doctor (Peter Davison); The Doctor (Colin Baker) with two EastEnders.



Children in Need photographs © BBC. 30 Years in the TARDIS photographs © S. Payne. Except where stated otherwise.

Celebrating 30 Years of DOCTOR WHO

FOR a television programme which is a thing of the past — at least in the minds of the programme-planners at the BBC — it seems that **Doctor Who** simply refuses to lie down and die. Those who wish the programme ill are no doubt gnashing their teeth in frustration that so much is being made of its 30th Anniversary. For the show's supporters there remains at least a glimmer of hope in the shape of two special productions commissioned to celebrate the 'anniversary'.

Children In Need

Rumours have been flying about the two-part *Children-In-Need* special. The project follows an approach by the German devisers of the new 3D camera with which

the 'special' was shot. The *Children-In-Need* office thought it particularly apt to use this new technology for a short **Doctor Who** feature. The brevity of the piece (12 minutes or so in all) allows for little in the way of plot, so the emphasis is very much on action. This, coupled with a desire to make the most of the 3D process means that great thought has gone into camera direction. Much will depend on the final edit, but it would be premature to write off the piece as mere kitsch.

Principal recording took place during the week commencing 20th September, the first day of which involved setting up the TARDIS interior sets — ironically these were built for the Panopticon '93 convention and loaned to the BBC by the fans who own them! Tuesday morning began with the scenes inside the Rani's TARDIS. Ten-

sion mounted towards lunchtime with the imminent arrival of Tom Baker as everyone wondered whether he would agree to wear his costume from the series. In the end he did, but the cat-and-mouse game of persuasion which took place beforehand was a source of great amusement. Watch out for the bruise on Tom's right cheek — the 'question-mark' shape was his idea of an in-joke.

For the Wednesday and Thursday the location switched to the Albert Square set on the **EastEnders** lot at Elstree Studios. Recording involved Colin Baker, Peter Davison, Jon Pertwee and a goodly number of companions and **EastEnders** characters. Pertwee is particularly impressive in his confrontation with the Rani. Watch for the scene in which he leaps into Bessie and drives round the corner of the Queen Vic. The take was nearly ruined when the same

Children in Need: The Doctor (Jon Pertwee), Pauline (Wendy Richards) and Cath (Gillian Telford) in 2023; Documentary Autons



Photographer © Andrew Nieldson

thought occurred to many of the cast and crew — the disappearance of the car out of shot provoked memories of similar scenes in *The Goodies* after which there is usually a loud crash accompanied by flying chickens and hay bales. Many of those present collapsed into fits of laughter, unaware that recording had not finished.

The final day's recording took place in Greenwich, featuring the Cutty Sark, the Naval college and the Queen's House. Sylvester McCoy had the lion's share of the action, although there is a memorable scene involving Colin Baker, Jon Pertwee, Nicholas Courtney and a *real* helicopter (courtesy of the Royal Navy) — almost a 'back to the '70s' scenario.

Documentary

Less controversy has accompanied the documentary **Thirty Years in the TARDIS**, which stems from a proposal to BBC1 controller Alan Yentob from freelance director Kevin Davies via *The Late Show*. Despite the recent decision to extend the length of the show to 50 minutes, Davies has his work cut out to represent as many as possible of the show's myriad facets.

On Sunday 24th October, a phalanx of a dozen Cybermen, recreated the famous march down the steps of St Peter's Walk (also recreated by *TV Zone* in recent months!). This montage provided a setting for an interview with Colin Baker and Nicola Bryant. Ever the innovator, Davies also managed to work in a prototype Cybermat originally designed for the *Who* story *Silver Nemesis*, but rejected by then Script-Editor Andrew Cartmel. This was followed by a re-enactment of the activation of the Auton shop-window dummies, which enabled Davies to fulfil a long-standing ambition to show the actual breaking of the shop window glass.

The following Sunday saw traffic brought to a halt on Westminster bridge with a re-mount of the photocall held during *The Dalek Invasion of Earth*. This took place around the filming of interviews with Carole Ann Ford and original producer Verity Lambert. The unit then moved on to nearby Shad Thames, where Davies conducted an interview with Roberta Tovey (Susan in the Aara film) as film-style Daleks and Robomen patrolled the area.

These are just some of the treats in store for viewers of **Thirty Years in the TARDIS** on November 28th.

Andrew Beech



30 years in the TARDIS: Producer Kevin Davies and Dalek film recreation



Sylvester McCoy with a *Ghostlight* husk, Below: Carole Ann Ford and original *Doctor Who* producer Verity Lambert discuss their contribution with Kevin Davies



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JON PERTWEE

The Third Doctor Returns

If all sounds so comfortably familiar, Jon Pertwee, as the silver-haired third Doctor. Lis Sladen, playing the ever-inquiring journalist Sarah Jane Smith. Nicholas Courtney, military man and confirmed sceptic, The Brigadier. All of them featured in a new *Doctor Who* adventure written by former producer Barry Letts.

There are two major differences in this new third Doctor serial however; the year

is 1993, not 1974, *The Paradise of Death* was performed not for BBC1 but Radio 5. Other than that, listeners may feel they have gone back in time themselves as they listen to the story unfold.

Radio Return

For Jon Pertwee, who spent a good part of his early career in radio, the medium seemed perfectly suited for a *Doctor Who*

revival. It was Pertwee in fact who started the ball rolling, as part of a slightly convoluted series of events. "It came about, because I was working for Dirk Maggs, who is an astonishingly brilliant producer at the BBC," he explains. "I had done his radio version of *Superman*, and was terribly impressed with it, and we had a lot of conversations about future radio projects.

"I had wanted to get back into the medium, and then we had a notification from the heads of radio that they'd like me to come into the fold, and so we submitted something that was absolutely hip and right up to date. It combined Time and Space Science Fiction with the study of paleontology, so it would have been dinosaurs and lost world scenes, coupled with Outer Space SF.

"This was an idea I had discussed with Dirk, and a very good pilot was written by the guys who write the *Hot Lines*. The pilot was turned in, and the BBC turned it down flat, saying that there was no future whatsoever in Science Fiction/comedy that they did not work together. My response was, 'Excuse me, what about something called *Hitch Hikers Guide to the Galaxy*?' 'Ah yes', they said, 'there are always exceptions that prove the rule', and I said there was also a little something called *Red Dwarf*, which was not exactly Science Fiction."

No Difference

"It made no difference at all. They said it just didn't work. It was a wonderful idea, that was way ahead of *Jurassic Park*, so we could have been right in on the ground

Photograph © S. Payne

Jon Pertwee arrives in central London to promote a *Doctor Who* video release



floor of this love kids have at the moment for prehistoric animals. It was also a lovely part for me.

"Dirk and I then worked through all sorts of ideas, and I suggested, 'Why don't we do *Doctor Who* on radio, if they're not going to do it on television?' He said, 'I'll give that a whirl and see what we can do', and it took a year and a half, but eventually we got word back that BBC Enterprises was interested in doing it, so it was set up: five programmes to be written, and layouts for five additional programmes. We got Barry Letts to write them, who had not only been the producer of *Doctor Who*, but was also a very successful writer as well.

"Another meeting was held with Radio 5 and Enterprises, who then said, 'Right, we'll be doing these five programmes —' and we said, 'No, it was going to be ten', and they said, 'No, it's five'. Then at the end, the people from Enterprises said, 'Who's paying for this?' Nobody could believe it! Eventually, when we realized that Enterprises would have artistic control over the production, which we weren't very happy about, Radio 5 took over. Phil Clarke directed it, originally under the aegis of Dirk Maggs, and he did a tremendously good job."

Pride

Pertwee is understandably proud of the finished serial, which brought together a number of familiar faces from previous *Doctor Who* stories. "We had a marvellous cast. The interesting thing was that Maurice Denham came up to me and said, 'Do you realize old boy, that 58 years ago today, you and I did our very first broadcast at the BBC?' I didn't believe him, so he produced a piece of paper from the *Radio Times*, and there it was: Maurice Denham and Jon Pertwee in a thing called *Flight to the Stars*. Maurice was a lovely man. He used to be a lift engineer; he put the lifts into the BBC."

Silver Lining

The Paradise of Death proved to be a silver lining for Pertwee, in a recent past filled with far too many clouds. "There was a project I wanted to do for some time, called *Figley, Rufus and Dog*," he notes, "but I've never been able to place that. I was also very much hoping they were going to bring *Worzel Gummidge* back, because there are thousands of kids who have never seen it.



Flashback to the early 1970s. Jon Pertwee as the Doctor finds himself on Peledon for a touch of political intrigue with Alpha Centauri and an Ice Warrior

Photo © BBC Video

"I then went back to the theatre, and Tony Newley and I did a tremendously successful season of a new musical called *Scrooge*. We were in Birmingham, and broke every record that was ever known for that theatre. It's been sold all over the world." (Since this interview was conducted, the actor has agreed to appear in *Scrooge* in the UK.)

"Then I was going to be doing an American series called *MacGyver*. I read for the second lead, and they were very pleased

with the audition and the reading. At the end, they said, 'Come back next Wednesday, we'd like you to meet our star before we finalize everything', and I said, 'Yes, that's lovely'. They then said, 'By the way, you do know there's a scene in this film where you have to hang upside down by your feet for an entire scene?' and I said, 'Oh Christ, I hope it's not for too long', and they asked why. I said, 'Well, I get extremely giddy hanging upside down by my feet. I don't think it's too conducive to good acting'. Their faces dropped, and I knew that I had talked myself out of the best part I'd been offered in five years.

Lost Indiana

"There was another lovely job, offered to me in *The Young Indiana Jones*; a beautiful part, playing a horrible Nazi general. It would have been a wonderful six-week job, but they wrote it out completely, so that was two American films gone."

Despite these setbacks, Pertwee remains optimistic, and is in the process of launching several new projects of his own. He's most excited about an animated version of *Worzel Gummidge*, which utilizes a form of plasticene animation, as opposed to the traditional line drawings. "You can't get people interested in live action at the moment, but everyone is interested in animation, so I think we have a good chance."

Lost Special

The actor would have enjoyed adding a *Doctor Who* 30th anniversary special to his list of current projects, but like his fellow Doctors, the sudden cancellation of *Dark Dimensions* took him by surprise.

Photograph © S Payne
Jon Pertwee and Katy Manning, reunited at this year's *Doctor Who* convention, Panopticon '93



"The situation was very strange, because they had left it terribly late. I had been making inquiries to see if there was anything happening and saying, 'If there is, do hurry up and let me know', because I was going to be abroad at the time. It wasn't until I actually went abroad that I heard from friendly Doctors that it was on. A script was sent to me, but my agent had not had a chance to negotiate in any way before it was cancelled."

With *Dark Dimensions* now a dark memory, Pertwee was glad to join fellow Doctors Colin Baker, Peter Davison and Sylvester McCoy in director Bill Baggs's video, *The Airzone Solution*. "Bill asked me if I'd like to be in some of these stories, and he said, 'We've almost finished this one, and it's already written'. I told him, 'Write me in as an establisher', and he said, 'I'd love to do that; and I just mentioned it to the boys and they love the idea', and that's how it came about. I'm only doing a pit and a cough in this one."

Return To Roots

Despite advances in technology, the ac-

tor still firmly believes that should **Doctor Who** ever return, it would have to return to its original dramatic roots. "I've always said I wouldn't have even minded going back to black and white, because it was a technique. I loved Verity Lambert's entire attitude; I loved her work, and I've said, she's the only person I'd go back for and do the thing regularly."

Although Jon Pertwee has always kept **Doctor Who** in the public eye through public appearances and conventions, he has not been happy with the short-sightedness of those people who hold the programme's future in their hands. "When we did the 30th anniversary press launch in Hammersmith, we were all sitting there on the platform, waiting for this big announcement, and nothing happened. We turned to each other and said, 'What are we doing; why did we come here?'"

Exciting Things...

"All I know is that when Enterprises were approached about why the Special had been cancelled, they said, 'We're very sorry about it, but lots of other ex-

citing things are happening'. There were to have been lots of personal appearances with the various Doctors, and I was personally approached by three tops of Enterprises to involve myself in publicizing the 30th Anniversary — I have not done one; not one single date has come up. I've spoken to Colin and Peter, and they said the exact same thing has happened to them. It's absolutely pathetic. It's unbelievable that people can be so un-perspicacious when it comes to looking at the future."

Fans' Reaction

Nonetheless, Pertwee is pleased at the response he's received from fans who have tuned in to *The Paradise of Death*, and looks forward to doing further adventures. "I hope the BBC will stick to their assurance that because I started this project, they won't just say, 'Right, let's give it to somebody else'. It was my idea to do it for radio, and I want to continue doing it."

Even if it's radio rather than the small screen, this Doctor is ready to return.

Joe Nazzaro

A unique line-up: Jon Pertwee with Tom Baker, Peter Davison and Patrick Troughton at a Chicago Con in 1983. Photo © Rex Features



PETER DAVISON

All Doctors Great and Small

IT'S been almost a decade since Peter Davison handed over the keys to the TARDIS and left behind his role as the fifth Doctor in *Doctor Who*. It's a decision he's rarely regretted. Over the next few years, Davison's face was rarely absent from the small screen, as he appeared in such series as *Campion* and *A*

Very Peculiar Practice, and even returned to the Yorkshire Dales to reprise his role as Tristan in *All Creatures Great and Small*.

Association

Looking at his recent body of work, the actor rarely finds the name Peter Davison

accompanied by the rejoinder 'formerly of *Doctor Who*'. "I think it has been lost among the others," he explains. "I'm more often called 'TV Vet', or even a doctor in relation to *Peculiar Practice*, so it doesn't seem to be too high profile".

Davison left *Doctor Who* after only three series; the shortest tenure for any Doctor up to that point. In retrospect, does the actor still think that he left at the right time, or does he now think his career could have sustained another season? "I just don't know about that. All in all, I'm very happy that I left when I did; for various reasons.

"I still felt myself to be quite young, and did think I was missing out on other parts. The second season, which was really where I had to make the decision, hadn't been the most brilliant. We ran out of money by the end."

Differing Views

"John Nathan-Turner and I also had a friendly disagreement about the way the show was going. It wasn't a bad disagreement; it really had to do more with how he saw the future of the companions. I very much felt that the appeal of *Doctor Who* in America was that it was British, with all the shortcomings that brought with it. John's thought was put an American in the series, and you'll attract more American viewers. Put an Australian in the series, and you'll attract more Australians. I didn't think that theory worked, and it seemed clear to me that he was the producer, and he called the shots. I just felt not that my interest was waning, but I had certain slightly different ideas than he did, and



Left: Peter Davison unravels the Past in *Castrovalva* From BBC Video's *Castrovalva*

that's fine, so I said, "Well, I'll just do the three years".

"I did hover about doing a fourth year. In the end, I thought it would be braver not to do it, and push myself back out in an acting sense. I'm very happy that I made that decision, because I managed to get myself another job right after that, which was completely different. I think that saved me from the fate some Doctors and most companions had, of being identified with *Doctor Who*."

Pre-Who Con

While he was playing the Doctor, Davison found that certain insecurities made it difficult for him to attend conventions; a problem he no longer suffers today. "The first convention I ever did," he remembers, "no-one had ever seen me as the Doctor. They only knew Tom [Baker], and so I think I was very defensive and insecure about my position, although a lot of the fans had seen me in *All Creatures*. Nevertheless, I was somewhat of an imposter to *Doctor Who* at that point.

"I do think you find your feet after a while, your own place in the scheme of things, and as time went by, I was able to talk less as a company man, and more as an individual. I got a bit more freedom about what I was able to say regarding how I felt *Doctor Who* had been. There's a lot of pressure, real or imagined, in the early days, to toe the line: everything's great, everything's wonderful. It was terrific fun to do; that hasn't changed, but it was a

very frustrating experience in many ways. We never had (a) the money, or (b) the time to do it as well as we would have liked."

Replacements

Unlike many long-established roles, where an actor might feel slightly uncomfortable with the idea of someone else taking his place, Davison had no trouble accepting Colin Baker as the sixth Doctor. "It's not necessarily the same with *Doctor Who*, although I think you're more competitive while there's a companion around that was a companion when you were the Doctor. It's more difficult to watch Colin when Nicola was there than it was after she left and Bonnie [Langford] was there.

During his time on *Doctor Who*, was there a particular director Peter Davison the Actor might have learned from? "That's an interesting question!" he laughs. "I don't know that there's really any time to do any of that. The priorities are someone who gets on with the job, or allows you to get on with the job, and most of them did that. I think Graham Harper [who directed Davison's final story, *The Caves of Androzani*] was so energized to a frantic degree that it rubbed off in a good way on the programme, and I think that had a positive effect. At the same time, there are other directors who would bring out the humour, which I would always like.

"Strangely though he was very unsuited for *Doctor Who*, I liked working with Peter Moffatt [*The Five Doctors*, *Mawdryn*



Putting a Dalek in its place in *Resurrection of the Daleks* Photo © S Moore

Undead]. He was such a nice man that you had a nice time doing it. I don't think there was really a director who I did not hit it off with. There were some who were more confused by the programme than others, but at the same time, it was no great place for a director to direct, in terms of the actor. They would have to concern themselves more with the technical aspects, like shots and effects, and the actors largely had to do their own job."

Story Favourites

On the writing side, Davison immediately recognizes former script editor Eric Saward as penning some of his favourite stories. "*Earthshock* was a very good story. I also quite liked the two stories we did about the Mara, where the writer [Christopher Bailey] was very much into his subject.

"I won't name names, but I didn't like the stories that I thought were written by hack television writers, who one week would write a TV cop programme, the next week a *Doctor Who*, and the next, an *All Creatures* or whatever. They would just churn out these mechanized scripts. That's why I liked the Mara stories, where there was a whole philosophy behind it."

Special '93

In recent months, Davison came close to reprising the role of the fifth Doctor in *Dark Dimensions*, the aborted 30th anniversary special, but the project was cancelled well before he had chance to do more than read the script. It's a subject that brings more than a trace of annoyance to his voice as he recalls his involvement, or more precisely, non-involvement.

"I feel very cross with BBC Enterprises, because I think the cock-up was entirely their doing, although it would have been impossible to get all the Doctors to do

On course for Dalek problems in *Resurrection of the Daleks* Photo © S Payne



something in which Tom played a massive part, and everybody else played a cameo role.

"BBC Enterprises never contacted me, and they never returned my agent's calls when this project was floating around. I was then sent a script later on saying, 'We hope you like the script, we look forward to working with you', and still no-one had contacted my agent. The script came directly to me at my home address. You don't do things like that, and you also don't announce you're going to do a 30th anniversary special without contacting anyone involved. Presumably they had contacted Tom, but they had certainly not anyone else. How do you announce something, you take on a director, you have the script, you have the project presumably in some form of setup, and you haven't asked any of the people who are going to be in it? The whole thing was so idiotic, and typical of BBC Enterprises. They're the least enterprising organization I've ever known."

Davison bristles at the suggestion made by the mainstream press that *Dark Dimension* was cancelled because some of the Doctors' unhappiness with the size of their roles in the special. "That's very inaccurate. The practical matter is that BBC Enterprises announced something they had not even vaguely checked out. The very fact that they're saying it fell apart because eventually the actors got to see the script is a

ludicrous thing to say."

Solution

Davison is much happier with his involvement in *The Airzone Solution*, a video project he recently finished for director Bill Baggs. The video brings together four of the five surviving actors who played the Doctor in a Science Fiction story, unrelated to their work on *Doctor Who*. "Obviously that very thing is the connection with *Doctor Who*, that we're working together. It's a very commendable project. Sometimes you get used to the BBC people coming in, either the writer or director who really don't have any interest in doing the thing; it's just a job. Here, we have Bill, who's very intent on doing this project, although on a very shoestring budget. The sincerity is there, and it's the right way to go about things. That makes it nice to do."

Time Share

Davison's work on *The Airzone Solution* was made more difficult by the fact that he was appearing in the West End production of Arthur Miller's *The Last Yankee* at the same time.

That made for a number of frenzied trips back and forth to London on filming days. "Why am I doing this?" the actor recalls asking himself on more than one occasion. "No, I think it's that I normally don't think of myself as that kind of actor. You often find other actors doing that sort of thing; doing lunchtime shows for no money, pub theatres and so forth. I don't suppose I'd ever do that, but doing the television equivalent as I did in this case, is find with me."

The last few months have seen Davison continuing that frantic pace, as he jumps from one project to another. First it was off to Paris to film *Molly*, a children's programme that reunited him with his former *All Creatures* co-star, Carol Drinkwater. That was followed by the film version of *Black Beauty*, directed by Caroline Thompson, who co-wrote *Edward Scissorhands*.

Future Who?

As for a future *Who* reunion special, Peter Davison wouldn't mind making an appearance with his fellow Doctors once again. "It's a really terrific idea, and it's always a lot of fun to do that sort of thing. We had a wonderful time doing *The Five Doctors*, although my only regret is that JNT thought there would be ego problems, and he really kept most of the Doctors separate, apart from the end. I understood the logic behind it, but in the end, there wasn't that problem, and we all got on very well. I'd really enjoy doing something like that again."

Joe Nazzaro



Peter Davison and some of the *Doctor Who* 'girls': (left to right, back to front) Louise Jameson (Leela), Caroline John (Liz Shaw), Elisabeth Sladen (Sarah Jane Smith), Sarah Sutton (Nyssa), Carole Ann Ford (Susan) and Janet Fielding (Tegan) Photo © Rex Features

ANGIE DICKINSON and WILD PALMS

OF all the hundreds of column inches which have already been devoted to Angie Dickinson's bravura performance as Josie Ito in *Wild Palms*, the description that has not only stuck a chord, but will also probably return to haunt Ms Dickinson for the rest of her career, is 'the grandmother from hell'.

The Inevitable

Flown in by BBC 2 and BBC Video for the press launch of *Wild Palms*, Angie admits that she has decided to give in gracefully to the inevitable. "Well, the day has come when I'm playing grandmothers. Hopefully it's a youthful grandmother. I'm certainly stressed to kill in *Wild Palms*, and she's quite a granny."

Wild Palms, the five-part futuristic mini-series from Oliver Stone and Bruce Wagner which took America by storm earlier this year, has been described by one commentator as 'Twin Peaks for the 90s'. BBC2 is showing the series in November, with BBC Video releasing it in two parts.

Vital Concerns

However, the assembled press corps has concerns which go much deeper than Ms Dickinson's current TV project, so in the course of the conference we learn that Angie maintains herself through a combination of diet and exercise; that she currently has a very satisfactory love life thank you very much; that she no longer does nude scenes; and that she has resorted to plastic surgery in the past and may consider doing so again in the future.

With all that vital information duly recorded we can get back to the business in hand. *Wild Palms* is set in a world that



Angie Dickinson should at least partially recognize: the power politics of US network television.

Virtual Reality

Set in 2007, and based on Bruce Wagner's comic strip, *Wild Palms* concerns the first networked virtual reality tv series, a sitcom called *Church Windows*. Instead of appearing on the TV screen, the programme is projected directly into the room. Life size holographic images of the actors in the series appear to be sitting next to the viewers or walking around their house.

The hero of *Wild Palms* is lawyer Harry Wyckoff, played by James Belushi, who goes to work for the *Wild Palms* Group, the media conglomerate behind *Church Windows*, which is led by Senator Anton Kreutzer (Robert Loggia).

Behind the struggle to control the virtual reality technology is a much deeper

struggle for absolute political power. The Fathers, a secret group led by Kreutzer and Angie Dickinson's character, Josie Ito, are opposed by The Friends, whose leader Eli Levitt is played by David Warner.

Levitt and Ito used to be married, and Harry's wife Grace is their daughter. If that starts to sound complicated, it's only the beginning. Dynastic intrigue, murder, religious cults, swapped children and futuristic technology make *Wild Palms* gripping, if occasionally confusing, viewing.

When you added the fact that virtual reality means you're never quite sure if what's happening is real or not, most viewers could be forgiven for being as confused as Harry Wyckoff is for most of the series. Thankfully, everything is more or less sorted out by the end of episode five.

Any Resort...

A lot of attention has been given to



Senator Anton Kreutzer (Robert Loggia) and Harry Wyckoff (James Belushi) meet for the first time

Angie's portrayal of Josie Ito, who is prepared to resort to just about any methods to ensure that she and the Senator are successful. However, while Josie does her fair share of eye-gouging and daughter-punching, as well as the odd bit of torturing to death, there is quite a lot of depth to the character, as Angie is keen to point out.

"She just feels totally justified. At one point she says to her ex-husband's child: 'We didn't mean to kill your mother. These things happen'. She is ruthless, she would even kill her own little grandchild, who she adores, if it doesn't fit into her plan."

Older Parts

The role of Josie Ito appears to contradict the theory that there aren't any good parts written for older women any more, but Angie says *Wild Palms* is an exception rather than the rule.

"Now that I've gotten older, I don't get offered nearly the amount of scripts or roles, but I would say I still turn down twice as many as I take. Usually the parts are just too unimportant to the story, so I try not to do those, so I don't lose what fans I have."

"Then something like *Wild Palms* comes along. It's not only a very different role, but they just don't write bitches like this very often, unless it's the typical Alexis-bitch, fighting with family and aggressive about money. This woman,

money means nothing to her, she's trying to take over the world. She's switching babies to make sure the right ones grow up to help her in her mission to make the world the way she thinks it should be."

Angie's only complaint is that Josie isn't on screen enough, something the writer and producer would probably have rectified if they had known the impact the character would have on viewers. "I do wish there were more of it, I think if I had about a third as much more it would have been so much better for me and for the piece."

Once you've seen the series, it's almost impossible to imagine anyone but Angie Dickinson as Josie Ito, but she's happy to acknowledge that she wasn't the first choice. Not every actress in Hollywood is as brave as Ms Dickinson, and several well known names thought it would damage their public image to play such an unrelenting villainess. "It's a very strong role, and I can't imagine anyone having turned it down, and yet they did. I can't name names, I'd only regret it later. It is tempting though, because one is very famous."

Fan Reaction

So, how have the fans taken to the new image? "Although most people know me as Sgt Pepper Anderson from *Police Woman*, in my movies I've been a thief, a victim in *Dressed To Kill*, motherly, wifely, in *Big Bad Momma* I robbed the

Win the virtual world of *Wild Palms*

THEY SAID THE REVOLUTION WOULDN'T BE TELEVISED.
THEY WERE WRONG

OLIVER STONE presents

WILD PALMS

The Dream Concludes

15



Is it real - or is it MIMECOM? 000

To mark the video release of *Wild Palms*, TV Zone is offering its readers the chance to win sets of *Wild Palms* books and videos in our special competition.

We have five prize sets to give away, each consisting of:

- *Wild Palms: The Dream Begins* and *Wild Palms: The Dream Concludes* form BBC Video
- *The Wild Palms Reader* published by Warner Books
- *Wild Palms* — the collected original comic strip, published by Arrow Books
- An exclusive BBC *Wild Palms* T-shirt

In order to be in with a chance of winning one of these sets, just answer the following three questions:

- 1) What was the name of the characters played by Angie Dickinson in *Police Woman*?
 - 2) What author coined the term "Cyberspace"?
 - 3) What are the names of the two opposing groups groups in *Wild Palms*?
- Send your answers to
TV Zone (*Wild Palms*)
Visual Imagination Ltd
PO Box 371
LONDON
SW14 8JL
UK
Closing date: 31st December 1993

banks, in the **Killers** I supported Ronald Reagan in all his murders and thefts. Incidentally, that was his last film, for more reasons than one.

"I don't think people have just one image of me, I've tried to diversify the roles. I hope they'll forgive me, and think of me as actress who can play many roles."

Did any of the crazed tv executives in **Wild Palms** ring any bells with Angie, who must have seen quite a few behind-the-scenes struggles during her years in television? "That's why I think **Wild Palms** is fun. It is an exaggeration, but not by much. You only have to look at what's happening with the attempt to take over Paramount right now. My goodness."

Despite having appeared in many successful films over the years, there's nothing to compare with the fame that a hit tv series can give to an actor. "**Police Woman** made my career. It made me internationally well known, because it played in 42 countries, and I could never have had that recognition without those 91 shows.

'UK' Reaction

"In London I never was known that much." (It's probably safe to assume that Miss Dickinson, who has been on the publicity trail for some time, meant to refer to the whole country when she said London.) "I was in a three-part **Dr Kildare** that was very popular in London, and I got lots of attention from that, but it can nowhere near touch when you're on every week. In America with repeats you're on 45 or more weeks of the year, so people get used to you. That's what you get with a series."

Angie still makes appearances as Pepper Anderson for charity events and safety campaigns, and is happy to be 'type-cast' as the character. "I don't mind, I want to be remembered as a cop. People still call me Pepper, and I love it. **Police Woman** put me here."

While her recent tv roles have been limited to tv movies, specials and mini-series like **Wild Palms**, Angie hopes to be in an ongoing series again next year. "At Universal they're developing a series where I would be the supporting player, and therefore not have to work as much as I did on **Police Woman**, which I'm physically and mentally not able to do today. So there's still interest, and still action."

John Porter

WILD PALMS VOCABULARY

BOCA RATON

Scene of a nuclear disaster in 1997. Eli Levitt was arrested and charged with the terrorist act. The Boca Raton Incident led to increased powers for the police, and gave a boost to the Fathers' political influence.

CHANNEL 3

The television network owned by Senator Anton Kruetzner, the leader of both the Fathers and The Wild Palms Group. Used to launch the 3D holosynth virtual reality technology.

CHURCH WINDOWS

The first holosynth programme, a sitcom starring Tabba Schwartzkopf and Coty Wyckoff.

CYBERSPACE

A term invented by writer William Gibson to describe the world inhabited by the information contained in computer networks. Gibson appears as himself in the first episode of **Wild Palms**.

THE FATHERS

Followers of the cult led by Senator Kruetzner and Josie Ito. The Fathers kidnap children to train as disciples, have their own private army, and their influence spreads to the highest levels of Government, Industry and the military.

THE FRIENDS

Underground organization led by Eli Levitt to oppose the Fathers. The Friends rely on word of mouth recruitment, hoping to alert men like Harry Wyckoff to the threat of the Fathers.

GO CHIP

A small bio-chip invented by computer genius Chickie Levitt, son of Eli Levitt and his second wife. Senator Kruetzner and Josie Ito will go to any lengths to possess the Go Chip.

HOLOSYNTH

A three dimensional image projected into the room from the television set.

MIMECON

A corporation originally founded by Anton Kruetzner and biochemist Dex Wyckoff to develop artificial intelligence through drugs and neuro-physiology. Mimecon sells the adaptors that convert ordinary tv sets into holosynth projectors.

MIMEZINE

An addictive drug invented by Dex Wyckoff. Mimezine can make holosynth images seem real to every human sense, instead of just sight.

SYNTHIOTICS

Also called New Realism, the authoritarian cult developed by Anton Kruetzner. Based on principles of Buddhism and the bushido code of the Japanese samurai.

VIRTUAL REALITY

A computer-generated illusion that seems totally real to the user.

THE WEB

The inside of Cyberspace, the virtual reality world that can be accessed from any computer on Earth.

WILDERZONE

A lawless area of Los Angeles, extremely dangerous but offering a haven for political refugees such as the Friends. Anything you want can be obtained on the Wilderzone black market, including Mimezine.

THE WILD PALMS GROUP

A conglomerate of media organizations, controlled by Anton Kruetzner. The Wild Palms Group owns the holosynth process and wants to retain total control of the technology.

Josie's daughter, Grace (Dana Delany) is unaware of her mother's more unpleasant activities



Shaun O'Riordan Assigned! Part One



"I thought I'd made mistakes with *Sapphire and Steel*"

SO says the show's producer and sometime director Shaun O'Riordan. A committed Science Fiction enthusiast, O'Riordan had set out to make a television show which treated the genre seriously. "Science Fiction is regarded as down market literature, which I think is nonsense. I think from CS Lewis to Aldiss and John Wyndham was great writing. To sneer at Science Fiction always annoys me."

He feels that his series fell short of the mark because it went over the heads of the targetted youth audience. "It had a very difficult concept in it: the idea of God, someone outside, keeping an eye on society and trying to steer it in the right direction. The stories were complicated and

actually quite adult and I don't think I ever dropped my sights far enough in making them simpler. In a funny sort of way they became too difficult for children, and adults believed they were for children. It may have fallen between two stools."

Enduring Appeal

There's no denying, however, that the programme has an enduring appeal. All six adventures have now been released on ITC video, and have sold sufficiently to achieve a high ranking in the video charts. Series creator PJ Hammond's novelization of the first story has also recently been reprinted, and *TV Zone* receives numerous requests to cover the series.

Despite his interest in the genre, Shaun O'Riordan had previously only worked on one Fantasy series; the much under-rated **Thriller**, created by Brian Clemens. "They were made at Elstree. I did seven, and I loved them. I liked Brian Clemens; he was a very highly skilled, highly professional man. Diana Dors played the Devil in one of them, and I think it was the last thing she did before she died. She wasn't well then, and used to miss days. That series was the first time I had the thrill of pulling off an effect and seeing it on the screen."

O'Riordan's first encounter with **Sapphire and Steel** was in the late Seventies when David Reid, the Head of Drama at ATV Studios at Elstree, diverted



"Joanna and David commanded affection, respect and magic"

Hammond's submitted scripts to him. "PJ Hammond had been trying to flog the script. He sent it to Elstree and David Reid knew of my interest in scientific matters. He said, 'Read that and see what you think of it'. I said: 'I want it, I'll make it'. I thought that first series was brilliant and PJ is a beautiful writer. I've seen a lot of other stuff he's written and he always manages to get a creepy edge going somewhere — there's a perfectly ordinary scene that he can turn into something frightening or dangerous."

When he came to cast the series, O'Riordan found no other major contenders for the lead roles apart from David McCallum and Joanna Lumley. "McCallum was available and expensive. Joanna was a possibility — that was a casting department suggestion, and the mix was wonderful. It was meant for young teenagers, and was originally going to be a very cheap programme, but they were very expensive, so I think it was put to seven o'clock to try and recoup some of the money spent on it. It also meant that if you had lead players of that class you had to make a show to support them, so to do it well more studio time was needed."

Inventive Effects

A great deal of emphasis was placed on the video effects, which in those days were still in their infancy. Shaun O'Riordan researched the subject thoroughly, and read

a manual on Chromakey written by BBC director Clive Doig. "I'd never used it before," he admits, "so having made the engineers and lighting men lecture me how to do it, I could then go and do the camera script and write directions of what to shoot so they could achieve the mixes."

"The engineering team did a lot of effects that had not been done before. They were inventive and time consuming and expensive, heavy in post production, and there was massive editing. Shooting was

terribly slow and there were always people moaning about the cost and the amount of time it took. The company was always on the brink of trying to pull the programme.

"In those days there was none of the computer aided effects stuff. Sapphire's eyes going blue was an amazingly difficult business of lining up and making tiny dots to match her pupils while she held her head steady. The effect was absolutely smashing. Nowadays a computer can key in anything you want at the press of a button."

Titles

The producer's next priority was creating a distinctive title sequence. Each episode would commence with a shot of a starfield, while the names of the two lead actors enter the frame at an angle. "I wanted the names to come up and disappear on an astral curvature. They did it with a camera lined up, the lights lined up and another camera shooting the stars. The names were on a drum, with the prop man winding it slowly. It was Mickey Mouse stuff in those days, but I thought the effect was quite nice."

As for the main titles, the completed version, with exploding graphics and a booming voice-over pleased him enormously. "That was lovely. When I was writing the dialogue 'Sapphire and Steel have been assigned', I was looking in the Encyclopaedia Britannica for weeks trying to find something to make it exciting."

Shaun O'Riordan in 1993 Photo © David Richardson



I ended up with the "transuranic heavy elements" — I can remember David [McCallum] saying 'What's this rubbish about?'"

O'Riordan held auditions for the voice of 'God', saw six actors and selected the one with the deepest voice, and still keeps his identity a secret. He then worked closely with Ivor Weir in co-ordinating the separate elements of the sequence. "I never quite got the transition from the grid turning into the snake, but the music was also wound in with it. That opening sequence was my baby and I loved it."

Adventure One

The first six episodes went into production, set in a remote house where Time breaks in and takes the parents of two children. O'Riordan cast Stephen O'Shea and Tamasin Bridge as the juveniles Rob and Helen, and was delighted with their performances. "Those two kids were total jewels as far as I was concerned. They worked hard, they knew their lines and I couldn't have done better. Stephen O'Shea was the son of a famous comic. He turned his back on the theatre totally."

Looking back, O'Riordan recalls that there were some serious flaws in the construction of the debut tale. "The ending was a mess: it was cobbled together and was not the same level of writing as the build up had been. I think when PJ put in the first story he had written the first three episodes, then four and five followed, and six wasn't as good. I remember David and I sitting on the floor of my office at Elstree with scissors and paste and sheets of paper trying to get scenes into sequence to make that story hold up. We used to spend hours editing the scripts to get them ready for shooting. The shooting was far more complicated than PJ had ever envisaged when he first wrote it."

ATV executives liked the show and wanted more. "It was good for them to be making something like that; it had quality to it. I think Joanna and David were booked for a second series as a matter of course, in case something happened. They had the whole resources of the studio put behind them; the best lighting man, a deluxe engineering and camera crew who were committed to it. Joanna and David commanded affection, respect and magic. The studio really put out everything to get them onto the screen in the right way, and that was not common in those companies.

"Joanna's so beautiful and stylish any-



"David's the only actor I've known who became a friend"

body would do anything to get her happy for a shot. David's an astonishing man in that he's been acting successfully for so long that his knowledge of a studio and scripts was a constant source of pleasure to me. He's the only actor I've known who became a friend. His contribution to the show was enormous."

Dead Resentful

A second adventure was commissioned, lasting eight episodes. Despite its mammoth length, it remains the most fondly remembered story, and was set in a railway station, haunted by soldiers killed during the First World War. O'Riordan elected to share the director's seat with David Foster. "He shot all the upstairs scenes and I shot all the downstairs scenes. It meant we camera scripted and plotted all eight scripts before we went into the studio; it was an immense plan-

ning operation. The fact that it stuck together was astonishing. He was very good, an ex-cameraman and he shot it all very well."

The producer discusses the script with enthusiasm, and believes that it was carried by a very strong concept and the character of Pearce, played by Tom Kelly. "PJ had really suffered for the man who was shot at one minute past eleven, on the eleventh of November. He couldn't bear the thought that everybody had stopped fighting, and how unfair it was that this guy had been killed after the armistice had been declared. To build up resentment of all the people who had been killed unjustly; all these young men who had been slaughtered who wanted to come back and get their share of life, is heavy stuff for kids."

David Richardson

(The concluding part of this interview will appear in the bumper-size issue 50 of TV Zone)

COLIN BAKER

Costumes, Cancellation and Controversy

IN a discussion of *Doctor Who*, no name probably provokes more discussion than that of Colin Baker. During his all-too-short tenure as the sixth Doctor, Baker was always surrounded by controversy, whether it was the garish multi-coloured costume which marked his arrival, the programme's unexpected eighteen-month hiatus and subsequent reduction to a fourteen-episode season, or the actor's untimely, and perhaps unwarranted dismissal.

To his credit, Baker has never shied away from these discussions; on the contrary, he invariably met them head on, frankly and honestly, in an outspoken manner that doubtless caused many former BBC executives to reach for their oversized bottle of Alka-Seltzer tablets. This directness, combined with a generous amount of intelligent wit, has garnered the actor a large number of loyal fans, but it has also annoyed, from time to time, a small but vocal minority who mistake such honesty for arrogance.

Over the last few months, Baker has again found himself embroiled in a *Doctor Who*-related controversy, in the wake of the now-defunct 30th anniversary special. While the official cause for the cancellation is now given as a lack of time and money, early reports suggested the project was undermined by Baker and a few of his fellow Doctors, who were unsatisfied with their respective parts.

Dark Dimensions

In his usual direct, if sometimes blunt manner, the former sixth Doctor addresses his involvement with the special, as well as his brief time on *Doctor Who*. "As far



Colin Baker on location for the BBC's 30th anniversary celebration programme Photo © Andrew Hoptkinson

as I was concerned," says Baker, regarding *Dark Dimensions*, "my agent received an availability check a few months ago to see if I would be interested in principle in doing a special. My agent said, 'At the moment, he's free, but there are two things we are interested in: one is negotiating a fee, and the other is looking at a script. If you have one, please let us look at it.' Months passed, and finally a script dropped through my letter slot onto the floor, and a note enclosed with it saying, 'We hope you are as excited about this wonderful script as we are, and we are looking forward very much to working with you', which was slightly jumping the gun. I did have time to read the script but there was no more discussion after that. The next thing I heard, it had been cancelled.

"I had one discussion on the phone with [*Dark Dimensions* director] Graham Harper [who directed Baker in *Revelation of the Daleks*], in which he attempted to put my reservations at ease, because I was slightly concerned that there seemed to be within the script as written, a certain inequity as to the distribution of the work involved. It seemed to be heavily centered around one Doctor, and the other four were very peripheral. This I suspect, might have given me cause to turn it down, but I was never given that opportunity, nor did anyone ever come up with a formal offer. For whatever reasons, they decided to abort the project."

Reservations

As to which reservations he had regarding the script, Baker isn't sure they were capable of resolution. "If you're going to do a programme celebrating 30 years of *Doctor Who*, and there are five actors left who have played the part, it's not a very sound strategy to present it in the way it was presented, ie that one is much more important than the other four. I can't believe that any of us would have turned it down had it been not necessarily equal, but a more even distribution of contribution, and as somebody now seven years out of playing the part, it would have to be a very attractive offer for me to consider going back. It's an image I've tried to shed by doing other things first.

"Secondly, like any programme, you need a good script, so if it was a very good script, and they offered me so much money that I staggered back in amazement, I would certainly have done it, but a script that falls far short of those criteria, and no

the statement of someone who simply was arrogant and didn't realize that was a perceived trait in others. I wanted him to be quite sombre in appearance, and his personality would give him that colour.

"We were also frustrated, and I'm sure Nicola agrees with me, by the cancellation of our second season, but you have to take it in stride, really. In every single job you do, there's a frustration. You don't get the costume you wanted, the parts you would have like to have had, you don't get, or the theatres you wanted, or the salary you wanted, but you get used to it. Ultimately, that all becomes part of the scenery."

Looking back on his final series of *Doctor Who*, does Baker think it might have been better received with the original stories planned for it, such as Graham William's *Nightmare Fair*? "Without the trial, you mean? Maybe, yes. Michael Jayston and Linda Bellingham made it work, because they're both talented actors, but when you saw those scenes one after the other, they were fairly repetitive, with lots of haranguing back and forth between myself and Michael Jayston. I thought it came alive in the last two episodes; all that Fantasy Factory stuff was wonderful, I enjoyed all that.

Stranger

Over the last few years, Baker has had the opportunity to play a different traveller in Time and Space, thanks to director Bill Baggs and his series of *Stranger* videos. He's also recently finished *The Airzone Solution*, playing a different character than the Stranger, and appearing with Jon Pertwee, Peter Davison and Sylvester McCoy. In both cases, the actor has found the experience to be most rewarding. "Bill started doing something in a genre he knew a bit about, which is the general area of SF, and he's aware there is a market of people who are going to buy things that have us in them as actors. It's a very shrewd idea to tap into that, and he's using it to develop his talents as a director. *The Airzone Solution* is the next step along that path."

Whether he's playing the Doctor, or the equally enigmatic Stranger, Colin Baker has fond memories of his travels in Time and Space. As for future goals, one immediately leaps to mind. "The next thing I want is to win one of those polls!" he says jokingly. "I think we should take it in turns; each Doctor should be allowed to win the popularity poll by vote, as long as you win one year!"

Joe Nazzaro



Above: On location for *Attack of the Cybermen* Photo © Stephen Payne



Above: Celebrating Bonnie Langford's arrival in the TARDIS Photo © Stephen Payne

Below: Three Doctors at PanoptiCon '93 Photo © Stephen Payne





(Top left) Imogen Bickford-Smith found that working on *Doctor Who* aged her, the well-known voice of Alpha Centauri (top right) was provided by Ysanne Churchman and Anna Barry (below) recalls the lovely atmosphere Jon Pertwee created



GUESTS OF THE DOCTOR

DOCTOR WHO has featured many hundreds of actors. Some of them have since become very familiar faces: before Shirley Valentine, Pauline Collins played Sam Briggs in *The Faceless Ones*, and Jean Marsh was Space Security Agent Sara Kingdom (*The Daleks' Master Plan*) and Hannah Gordon was the Scots girl Kirsty (*The Highlanders*) long before *Upstairs, Downstairs*.

Many of the cast of *EastEnders* were in Outer Space before they were in Albert Square: Leslie Grantham was an ally of the Daleks (*Resurrection of the Daleks*), whilst Jane How fought the Daleks (*Planet of the Daleks*), Ian Reddington clowning about (*The Greatest Show in the Galaxy*), June Brown was the Lady of a Middle Ages castle (*The Time Warrior*) and Anna Wing was in Tegan's dreams (*Kinda*).

Blake's 7's Paul Darrow was a UNIT soldier (*The Silurians*), Michael Keating a revolutionary (*The Sun Makers*) and Brian Croucher the obnoxious Borg (*Robots of Death*), while *Space: 1999*'s Catherine Schell was a Countess (*City of Death*), Zienia Merton a bride to be (*Marco Polo*), and Prentis Hancock the paranoid Salamar (*Planet of Evil*).

Carry On stars Peter Butterworth, Joan Sims and Bernard Bresslaw have all played aliens, as indeed have *The Young Ones* stars Christopher Ryan and Alexei Sayle — and even John Cleese has had a cameo role.

Then there are those inspirational casting decisions that never made it to the contract stage: we shall never find out how Ian Ogilvy would have played the Valeyard (*Trial of a Time Lord*), if Phil Collins's Crozier (*Trial of a Time Lord: 5-8*) would have equalled Patrick Ryecart's, what new aspect Peter Sallis would have given to Striker (*Enlightenment*), or how different Glenda Jackson could have made the pirate Captain Wrack (*Enlightenment*).

As part of our celebrations of the thirtieth anniversary of the series, *TV Zone* contacted some of *Doctor Who*'s memorable guest stars, and asked what they remember of working on the world's longest running Science Fiction series...

David Bailie

Robots of Death David Bailie as the psychotic Dask

"The only observations I have about the programme are its decline really. It attracted a lot of well-known actors because it had a real and special British charm and sincerity about it. Notwithstanding the fantastical plots and storyline and rather low-tech special effects the cast always played it honestly. Later it seems to me the producers lost confidence and tried to compete with the Americans with their always bigger and better effects and their sometimes desperate attempts to be 'real'. The actors started almost sending it up and bingo the involvement was gone, and with it the programme. Silly really."

(*Dask The Robots of Death*, 1977)

Anna Barry

"I got the part because the director was the boyfriend of my make-up artist on a



Tony Adams and the Power of the Garlic

Although best remembered for playing Adam Chance in the long-running soap opera *Crossroads*, Tony Adams dipped into the realms of Science Fiction in 1973 when he appeared in *The Green Death*. He was Mr Elgin, an employee of Global Chemicals, a company whose environmentally unfriendly processes were causing disease and mutated insects in Wales.

"While rehearsing, Jon Pertwee and the rest of the established cast made us newcomers feel like family," Adams

claims. "We would all sit together over lunch, discussing various world shattering events, for example the power of garlic. The meticulous Pertwee delved into the history of this bulb and amongst other things discovered that it was the cause of the first ever strike, when the men building the pyramids downed tools because their garlic ration was reduced."

"I was constantly extolling its virtues, since I had taken garlic in the form of garlic pills for many years and now in fact eat raw cloves. I told the assembled company of the wonderful beneficial affect it had on me and the added benefits that it keeps away the vampires and one can always be found in the dark!"

Unfortunately, Tony Adams was unable to complete the recording of his scenes for the story.

"Just before we were to record the last episode, where my character stood the chance of saving the world, I was struck down with peritonitis and was rushed to the Middlesex Hospital for an emergency operation. As I came round there was a nurse there and she handed me a telegram which read: 'So much for the garlic perles!' Signed the Doctor Who team."



Photo: Tony Adams in *The Green Death*

film I was doing prior to the *Doctor Who* in question. He saw me in action on the film and thought I'd be right for the terrorist lady he required for the forthcoming episodes of the series.

"My main memory is of the lovely atmosphere Jon Pertwee created for us all. At the time his children were still young and he was a very enthusiastic parent with a great sense of fun and huge interest in gadgets of all and every sort. He had to ride a rather squat, fat-tired tricycle for one outdoor scene and was so delighted by it that he kept having to be dragged away from it to get on with the filming!" (Anat Day of the Daleks, 1972)

Lynnda Bellingham

"My enduring memory is the costume. I could not move my head at all and they gave me these long nails. If I wanted to go to the loo it was murder, as I couldn't get my tights off!" (The Inquisitor Trial of a Time Lord, 1985)

Christopher Benjamin

"I enjoyed *The Talons of Weng-Chiang* very much. Tom [Baker] and Louise [Jameson] were very generous and hospitable stars, making us very welcome and it was a great privilege filming in Northampton's lovely theatre. Trevor Baxter and I hit it off and had lots of giggles together — some of them didn't please the director as they necessitated re-takes!" (Sir Keith Gold *Inferno*, 1970; Henry Gordon Jago *The Talons of Weng-Chiang*, 1977)

June Bland

"My first *Doctor Who* was with Peter Davison. I think probably the funniest time in that was when Beryl Reid (who had arrived in a space ship) and I had to run from one side of the studio to the other in the most enormous army boots to give the effect of the spaceship rolling about! My best



Inferno Sir Keith Gold (Christopher Benjamin) and Greg Sutton (Derek Newark)

batch of episodes was as a blind woman (with Sylvester McCoy) with opaque contact lenses in — extremely difficult and sore."

(First Officer Berger *Earthshock*, 1982; Elizabeth Rowlinson *Battlefield*, 1989)

Bernard Bresslaw

"I played the original Ice Warrior, Varga. It was a most popular and eagerly awaited series in our household at this time since my two eldest sons were both keen followers of the programme. They were staunch allies of the Doctor and supported him in his deeds and exploits against so many alien foes. Of course, when they came to realize that their 'daddy' was a dangerous enemy, their loyalties were severely tested."

"Filming the show was challenging and taxing, since the costume was both awkward and unyielding and my ability to manoeuvre heavily curtailed. Despite all this, and the fact that I lost the 'titanic' struggle, I enjoyed playing Varga and being part of such a distinguished and successful series."

(Varga *The Ice Warriors*, 1967)



Richard Briers

"I enjoyed my part as an outrageous dicatator, and the producer was rather concerned that I overplayed it. Well, you can't win them all..."
(Chief Caretaker *Paradise Towers*, 1987)



Earl Cameron

"I did about three or four episodes as an astronaut. I like *Doctor Who* but at that time I didn't take it too seriously, although it was beautiful to do. It seemed a good idea to have a black guy going to the Moon."

"I've worked with so many actors in many theatres, television series and films, and I have a great admiration for the professional people — those who work seriously and hard. I didn't have a lot to do with William Hartnell, but I admired his professionalism."

(Astronaut Glyn Williams *The Tenth Planet*, 1966)

Michael Cashman

"*Time Flight* will always bring a smile to my face. Not for the enjoyment of working on a series that I had long admired, not for the pleasure of working alongside the wonderful 'Doctor' team, but the joy of so many laughs shared with Nigel Stock, Keith Drinkel and Richard Easton, who made such a dubious group."

(First Officer Bilton *Time Flight*, 1982)

Tom Chadbon

"I was involved in making two separate stories, with two separate Doctors, and enjoyed both immensely. The cast and crew were invariably highly professional and good fun to work with. My best memory is of a location shoot in Paris, where we worked hard in the day, and enjoyed good food, wine and company in the evening."
(Duggan *City of Death*, 1979; Merdeen *The Trial of a Time Lord*: 1-4, 1986)

Ysanne Churchman

"Stuntman Stuart Fell wore the costume [for Alpha Centauri] throughout the series — I only provided the voice for the character. I recall the amusement of the rest of the cast as they watched Stuart and me huddled in a corner of the rehearsal room discussing exactly how Alpha would react to each situation in order to make his movements coincide with my vocal interpretations!"

(Alpha Centauri *The Curse of Peladon*, 1972 and *The Monster of Peladon*, 1974; Spider Voice *Planet of the Spiders*, 1974)

Pauline Collins

"I was not an obvious choice for a *Doctor Who* girl — a bit too regional, I gather, but the staff director fought for and won me the part. I loved my outfit — long

Imogen Bickford-Smith and Age Concern

Imogen Bickford-Smith was a *Doctor Who* companion that wasn't. When the news broke that Louise Jameson was abandoning the role of Leela in 1978, newspapers latched onto Imogen as her replacement. Unfortunately she was only hired to play the character Tala for one story: *Underworld*.

When we first encounter Tala she is a very old woman, who rejuvenates during the first episode. Imogen played both versions: "My make-up was hell — I had to age from 21 to 80,000! (Actually, I can't remember how old). It took hours to put on and was agony to get off. But the effect was good, and that's what counts in Showbiz — so I'm told!

"Memories of the filming: after all those years of being glued to it as a child — to actually be there... on the set of *Doctor Who*... thrilling. Tom Baker for me will always be the Doctor — fun to work with and truly brilliant with all the children. He spent nearly every weekend when off work visiting some hospital or children's home. They loved him."

"My favourite memory will always be of working with the wonderful (late) Alan Lake. He had a wicked sense of humour but was one of the kindest people I ever worked with. We both had to wear gold plastic suits for the filming, which stuck to us like marigold rubber gloves — making ghastly suction noises as we took them off and causing us to sweat horribly. We both lost pounds!"

THE FIRST DOCTOR









Season 1

Code / Title

- A 100,000 BC
- B The Daleks
- C Inside the Spaceship
- D Marco Polo
- E The Keys of Marinus
- F The Aztecs
- G The Sensorites
- H The Reign of Terror

(8)

TX Date / Number of episodes










23.11.63	(4)	
21.12.63	(7)	
08.02.64	(2)	
22.02.64	(7)	
11.04.64	(6)	
23.05.64	(4)	
20.06.64	(6)	
08.08.64	(6)	

(42)

Season 2

- J Planet of Giants
- K The Dalek Invasion of Earth
- L The Rescue
- M The Romans
- N The Web Planet
- P The Crusade
- Q The Space Museum
- R The Chase
- S The Time Meddler

(9)

31.10.64	(3)	
21.11.64	(6)	
02.01.65	(2)	
16.01.65	(4)	
13.02.65	(6)	
27.03.65	(4)	
24.04.65	(4)	
22.05.65	(6)	
03.07.65	(4)	

(39)

*"...I am a citizen of
and a gentleman
(The Daleks' M*



of the Universe,
man to boot"
' Master Plan)

Season 3

Code / Title

T Galaxy 4
T/A Dalek Cutaway
U The Myth Makers
V The Daleks' Master Plan

TX Date / Number of episodes

11.09.65	(4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
09.10.65	(1)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16.10.65	(4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13.11.65	(12)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

W The Massacre of
St Bartholomew's Eve

X The Ark
Y The Celestial Toymaker
Z The Gunfighters
AA The Savages
BB The War Machines
(10)

05.02.66	(4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
05.03.66	(4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
02.04.66	(4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
30.04.66	(4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
28.05.66	(4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
25.06.66	(4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(4B)

Season 4

CC The Smugglers
DD The Tenth Planet
(2)

10.09.66	(4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
08.10.66	(4)	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

(B)

HARTNELL
-1966)



bloomers and all.

I absolutely adored Patrick Troughton — my Doctor — and Frazer Hines who made me feel very welcome. I was offered a regular job on the show — somewhere between 12-15 episodes — but as much as I loved it, I'm a mover-on.

"I still think it's one of the most brilliant ideas ever to hit the screen."

(Samantha Briggs *The Faceless Ones*, 1967)



Derek Deadman

"The costume was extremely hot and the mask was latex. When I was asked if I could move more quickly down some steps I remember it was quite impossible — not only because of the heat; I couldn't see either!"

(*Stor The Invasion of Time*, 1978)

Janet Ellis

"I've fond memories of my stint, not least because Tom Baker was a larger-than-life character, always ingeniously willing to become the Doctor as soon as any child came into view. My main impression is of wearing gold pyjamas and running down the same section of corridor, hastily re-arranged by the scenic designer into another shape to give the impression of more different corridors! All this at a snail's pace, as we couldn't overtake the rather slow K9 who had to be in the lead."

(*Teka The Horns of Nimon*, 1980)

Tenniel Evans

"Jon Pertwee and I were in *The Navy Lark* for nearly twenty years, and so it was great fun to work with him again on the programme. We filmed it on a lifeless hulk in the Thames estuary, intercepted on its

The Grisly Fate of John Challis

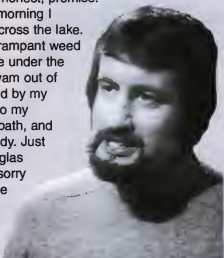
Villains don't come much crueller than the mercenary Scorby, henchman to mad botonist Harrison Chase, in the memorable Tom Baker story *The Seeds of Doom*. The role was played by John Challis, who describes the story as "wonderful", and claims that his most prominent memory of the production is his character's demise.

"While trying to escape, Scorby was supposed to wade across a lake only to be intercepted by some psychotic weed which enveloped him and dragged him under the surface. I was asked to perform this highly dangerous stunt (as I saw it) in exchange for a bottle of brandy and a hot bath!

"Douglas Camfield then asked me if I could swim underwater out of shot — he was so worried about me that he assured me over and over again that it would be all over in one take, honest, promise.

"All went well, on a cold November morning I plunged into the icy water and set across the lake.

As I waded deeper and deeper the rampant weed rose up to greet me and dragged me under the water. I freed myself and dutifully swam out of range of the camera, to be welcomed by my dresser/minder who hustled me off to my dressing room, threw me in the hot bath, and provided a celebratory glass of brandy. Just as I raised the glass to my lips, Douglas rushed in to inform me that he was sorry but the camera had slipped down the bank into the lake and we had to do it all over again — needless to say I did not get another bottle of brandy!"



A Golden Opportunity for Bernard Holley

Bernard Holley's first appearance in *Doctor Who* was in 1966. He played the ill-fated Peter Haydon in *Tomb of the Cybermen*, and was gunned down by a facsimile Cyberman at the end of the first episode. The actor recalls: "When it was screened my little son looked at my dead body running up over the credits of the episode and said: 'That's my daddy.'"

His role in 1971's *Claws of Axos* was more substantial. Holley appeared as the Axon Leader, part of the parasite organism Axos, and the role required an extensive make-up. "Acres of gold make-up were spread across my face and neck as the Axon Man. There were four episodes, and for days after each recording day I was removing gold specks from under my eyebrows and around my neck. And the scrubbing in the make-up room at the end of each day turned me from gold to bright red in just a few minutes.

"I had just left *Z-Cars* and there was considerable merriment when I appeared on the set covered in my gold costume and war paint with my *Z-Cars* hat on!

"Just before the programme was screened there was an article in the *Radio Times* about me and the gold make-up. I received an extraordinary letter from a man who claimed to model in the nude wearing either gold or silver paint — and he gave me an extremely detailed recipe for removing the make-up, what to rub on and where! Very odd. There are some funny people about.

Aside from the make-up, Holley remembers a rather unfortunate incident from *Axos*: "The Master [Roger Delgado], during the recording, was accidentally locked into handcuffs, and the props men lost the key. I don't think Roger was best pleased..."

way to the breakers, which was pretty creepy. Actually I am proud that it was I who first suggested to Jon that he should apply to become the third Doctor." (Major Daly *Carnival of Monsters*, 1973)

Gawn Grainger

"I played George Stephenson, the inventor of the steam train, and have only very happy memories of the show. I do feel very strongly that the BBC should re-start it — I still believe they took off a successful programme. Perhaps I could play the Doctor next time!"

(George Stephenson *Mark of the Rani*, 1985)

Sarah Greene

"It was summer 1984 in the middle of a heatwave. The producer had decided that he wanted celebrities and well-known individuals (not actors) to appear in the show and consequently I took on the role of a Cryon along with Faith Brown.

"Cryons were an all female race with tight fitting bodysuits and masks which completely covered their heads. The masks were so hot that I found it difficult to breathe and ended up passing out. Luckily I got shot by a Cyberman and so was spared the agony of wearing the costume any more!"

(Varne *Attack of the Cybermen*, 1984)

Jane How

"I remember vividly turning up for the first day's filming on my *Doctor Who*, fresh out of drama school and knowing none. The first shot was a reaction shot on Katy Manning and myself to the insides of a Dalek spilling onto the ground — something one can only imagine, for obvious reasons. Being the subtle, truthful actress that I was, I winced while beside me Katy was screaming and flailing her arms around. Very OTT I thought at the time, until that is I saw the episode and who got it right — NOT ME. A lesson learned the hard way. It was a great job though."

(Rebec *Planet of the Daleks*, 1973)

Martin Jarvis Travels From Vortis to Varos

For actor Martis Jarvis, playing a flying insect from the planet Vortis in 1965 must be one of the strangest performances of his entire career.

"Prince Hilio the Menoptera in *The Web Planet* looked like a good role when Verity Lambert described it to me," he says, "but my heart sank when I saw the costume. I hadn't really planned to start my television career in full disguise! It was great fun though and, of course, it's always nice to be associated with a classic. Even if flying — strung up on a 'kirby wire' — was a touch painful..."

For his return to the show almost a decade later, his features were in evidence as Butler, a man helping a group of scientists to materialize dinosaurs in Central London. "My children were six and eight and longing for me to be in *Doctor Who* again now they were old enough to appreciate it — so when *Invasion of the Dinosaurs* came up in 1973 I

accepted. It was really just for them though; I had made my name by then and didn't really play supporting parts any more. The things one does for one's kids!"

More recently he was the stoic Governor of Varos in 1985's *Vengeance on Varos*. Jarvis believes that the story was "a brilliant pair of scripts by my old friend from RADA Philip Martin. In my view, one of the best in the whole series. It was always fun to work with Colin Baker — he had previously been Laertes to my Hamlet, and been in *Bright Boy* — a play I wrote for the BBC in 1977. It was great working with Nabil Shaban, who was heroic dealing with the immense heat inside his Sil costume. He was accompanied on the set by a good friend of his who helped to keep him cool with cold-air fans, and made sure he was OK. This chap was, he told me, an actor. I wished him luck and said I hoped he got a job soon. A year or so later he found a job, and fame, in *EastEnders*. His name was Tom Watt..."

"I work quite a lot in Los Angeles now, and despite the other things I have done, including West End plays, National Theatre, films like *Buster* and loads of television, what do they want to hear about? Yes — good old *Doctor Who*!"



A rare shot of Martin Jarvis without face mask during rehearsals of *The Web Planet*. With Maureen O'Brien as Vicki and William Hatnell as The Doctor



(Top left) Nicholas Parsons was overcome by Haemovores, Bernard Holley was given some detailed tips on removing the gold paint of an Axon (top right) and Tom Chadbon (below) enjoyed the trip to Paris



Annie Lambert

"My main memory of the episode I did was having to change from a frog into a woman — and I had to have a latex mask made of my face so they could mould the frog mask out of it. Of course, I enjoyed working with Peter Davison and Paul Shelley."

(*Enlightenment Four to Doomsday*, 1982)

Philip Latham

"I was lucky to appear with Patrick Troughton, Jon Pertwee, Peter Davison, Tom Baker and Richard Hurndall. A dazzling, discriminating, diabolic, domineering, disparate, differing, devastating, diversity of delightful Doctors!"

(*Borusa The Five Doctors*, 1983)

Christopher Owen

"The character I played was an ordinary, bespectacled Earthling going about his daily business when he is transported in a moment to some Outer Zone, and there partially turned into a cabbage or some such vegetable. My face was, for this transformation, covered with translucent latex, and then covered all over with needles from the heads of barley, but I was left wearing my spectacles. Some said I looked better that way."

(*Earthling Meglos*, 1980)

Edward Peel

"My lasting memory from *Doctor Who* was the excellent model made of my face which gently melted at the end of the third episode. Very frightening but very effective, causing several letters of complaint to the BBC."

(*Kane Dragonfire*, 1987)

David John Pope

"As a youngster I had been an avid fan of *Doctor Who*. My daughter Kate watched it regularly too. She was absolutely thrilled when I got the part."

"It was hard to get away from the fact that I held a close resemblance to a Liquorice Allsorts man. Dorka [Nieradzki], who led the design, did a brilliant job. After the episode was screened my friends took great delight in nick-naming me 'Bertie Basset'. They still come out with it every so often - just to see me squirm."



Above: Christopher Owen found himself in a prickly situation
Below: Janet Ellis remembers gold pyjamas and running down constantly re-arranged corridors



Frederick Jaeger Playing Professors

Frederick Jaeger's debut in *Doctor Who* was in the 1966 story *The Savages* — one of the last to feature the first Doctor. Jaeger was Jano, the amoral leader of the Elders, who sought to improve his society by draining the life-forces of less advanced creatures. He recalls: "The character was drained, at one point, of his powers in exchange for those of the Doctor (played in those days by William Hartnell — not, in all fairness, the easiest of colleagues...) The plot involved me doing an impersonation of Bill, while he stood over me, correcting every little mannerism, etc, etc... However, we eventually parted friends."

Some nine years later the actor faced an even more taxing role, as the obsessed Professor Sorenson, in *Planet of Evil*. The scientist had been contaminated with anti-matter, causing him to transform into a hirsute, fanged creature. "The make-up took the whole of everybody else's lunch hour and included elaborate hand deformities — masses of matted hair, three inch finger nails and so on. Feeding was just about adequate through a straw — but a subsequent visit to the gents involved the delicate assistance of a friendly dresser..."

"In the end," he quips, recalling his final appearance two years later as Professor Marius in *The Invisible Enemy*, "I shall probably be remembered as the inventor of K-9!"

The Savages Acting lessons on how to be Doctor #1



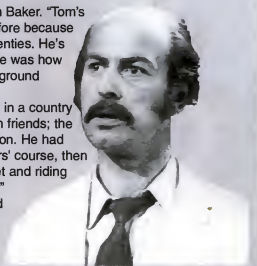
Denis (Lill) the Menace

When director George Spenton-Foster came to cast *Image of the Fendahl* in 1977, he relied on names that he had worked with before. "In those days one tended to work for a small group of directors," affirms Denis Lill, who Spenton-Foster chose for the pivotal role of Doctor Fendalman. "I'd worked with George before on *The Regiment*, with Christopher Cazanove."

Fendalman was a German scientist, conducting experiments on a Time scanner. Had Lill, a native of New Zealand, found the accent a challenge? "I remember someone telling me I was beginning to sound rather Mexican!" he laughs. "I have no problem with accents; I mean, in *Survivors* [in which he played Charles Vaughan] I managed to kid the BBC I was Welsh for three years. I enjoy accents, it's part of an actor's repertoire anyway, and I'm gifted with a good ear."

The actor very much enjoyed working with the encumbant Doctor, Tom Baker. "Tom's great; he's a rather bizarre sort of character. I had worked with him before because I'd been part of Olivier's company at the Old Vic back in the early Seventies. He's an absolute genius at crosswords, and one of the things he showed me was how to do the *Times* crossword. I still can't do it — but he did point out the ground rules."

Seven years later Lill was back in the series again, playing war games in a country village as Sir George in *The Awakening*. "Once again that was through friends; the director was Michael Owen Morris, who I had grown up with in television. He had been an Assistant Floor Manager on *Survivors*. He went on a directors' course, then phoned me up out of the blue and said 'Do you fancy coming to Dorset and riding a horse in the countryside?' I said: 'Yes, absolutely. No problems at all.'" Does the actor recall any problems with the Malus — a giant animated monstrous face that resided in the church wall — particularly when it came to his death scene? "No, that seemed to function perfectly well. All I did was fall backwards into it in a lot of smoke, scream and shout a lot, and be eaten!"



But at the end of the day there is a youngster inside of me who can say 'Yeah, I was a monster in **Doctor Who**!' It was great fun."

(The Kandyman *The Happiness Patrol*, 1988)



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Alec Instead's Mutant Memories

Alec Instead is one of those reliable **Doctor Who** guest stars who pops up every few years. His first appearance was in *The Dæmons*, with Jon Pertwee. "To the cast he was irascible and temperamental and yet presented a face of cringe-making sweetness to the public," Instead reveals. "We were snowed up at Malborough on an airfield, which seemed ironical as this story was about a heat barrier."

Three years later he was back in *Robot*, playing scientist Mrs Winters's sidekick, Jellicoe. Instead recalls:

"Michael Kilgariff, the actor encased in the robot, suffered a fall which was funny to watch but which left him somewhat injured. This was Tom Baker's first story and his selection of the scarf, etc was formed then."

The actor's final role in the series was his most gruesome. He played Arthur Stengos, a scientist who had suffered at the hands of Davros's degrading experiments. Instead required a great deal of make-up for the mutated creature which resided in a transparent Dalek shell. "I had three

trips to the dentist for metal teeth and a session in the cast room — not a nice experience as cold plaster spreads — then I was encased in a perspex Dalek and had to wait on set for three hours twenty minutes unable to move. I still have my plaster head on the mantelpiece — complete with its mortician's wax."

He has fond memories of meeting Eleanor Bron on the production — "a totally delightful and brainy lady" — and also singles out Nicholas Courtney as "a very special chap".

"**Doctor Whos** always repeat and sell, from Mongolia to everywhere else on the map, and they're good fun to do. I often get repeats — *The Dæmons* has sold several times over. This last quarter I'm in receipt of £1200 from it — need one say more? The fans are always a source of delight and wonder. My one regret is I didn't keep the scripts or *Radio Times*, which sell handsomely."





Fangs for the Memory

Jessica Martin's appearance as Mags in the 1988 adventure *The Greatest Show in the Galaxy* was the artist's first professional straight acting role. "I did graduate with a BA Hons in English and Drama," she explains, "but fate elected an unconventional path into showbusiness. I was most well-known at this stage in my career for my impressions on Bobby Davro's show and *Spitting Image*."

Nevertheless, *Doctor Who* producer John Nathan-Turner chose to interview her for the role, which Jessica saw as "an alien from some distant planet who was a 'lone wolf' in more ways than one. It turns out that her captor, the Captain, played by T P McKenna is intending to take her to the Psychic Circus where she will perform her star turn which involves turning into a werewolf under the glare of a full moon spotlight. "Having never played a werewolf before in my life I was bemused as to JNT's choice of casting. He told me that he had recently seen me singing a Judy Garland melody, dressed up as Judy and he was convinced by my rendition of this showbiz legend and thought I was a consummate character actress capable of shedding all self-consciousness. This quality was essential for the portrayal of Mags. All the actresses they'd auditioned so far were slightly embarrassed at



The Greatest Show in the Galaxy
Jessica Lang with Sylvester McCoy

making themselves howl, with a dog-like gnarling of fangs!"

Of course, Jessica chose to accept, but did have some concerns over the fact that it was a particularly demanding part. "It wasn't easy, not least for the fact that I had to learn how to insert yellow contact lenses in the transformation scenes. However the camaraderie of the cast and the misadventures we shared made the whole experience one I shall never forget. I received invaluable help on the art of film acting from people like TP McKenna, and I learnt how to move in an animalistic way from tips the clowns gave me — they had all worked in *Cats*."

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The Crystalline Entity of Judith Paris

Judith Paris appeared in *Doctor Who* once, playing the silicon-based lifeform Eldrad in the 1976 story *The Hand of Fear*. The Kastrian renegade was re-constituted from the fossilized remains of its own hand, and in the final episode was again regenerated as a male.

Judith's most potent recollection of the production is the very effective — but "deeply uncomfortable" costume that she wore. "Plastic rock crystals were stitched onto a catsuit base and I was sewn into it," she explains. "I could neither sit down nor lie down nor go to the lavatory whilst in this costume, which was for eight or so hours every recording day. The rock crystals on my face were glued on which completed the effect of terminal discomfort."

There was further distress during the shooting of the sequence for the final episode, in which the female Eldrad is crushed. "I was very nearly eliminated by a piece of machinery on the last recording day. The scenario was that Eldrad was put in a press and when 'granulated' would re-emerge as Eldrad even more revolting and male (played by a nice actor called Stephen Thorne). The press had a 'dead' point beyond which it was not to move. The dead point 'disappeared' and the machine kept on coming down. I think I must have screamed very loudly

— the crew leapt into action and I survived with a bruised face and shock!"

Despite the pain, Judith still refers the role as "one of the highlights as far as sheer fun and silliness went — I had a marvellous time. Tom Baker had an insatiable appetite for reading — he would invariably bring to rehearsals four or five tomes that he would read avidly plus *The Times* crossword which he seemed to complete queuing up for lunch in the canteen. I still see Elisabeth Sladen who lives near me in Ealing."



Beryl Reid

"I played Captain Briggs, with a rather nice red wig and leather gear, and was told to 'Warp Drive' — which I must say rather baffled me, but not the other members of the cast! We were being pursued by Cybermen, which seemed to be very important to the episode. They were all told when to die and fall over."

(Captain Briggs *Earthshock*, 1982)

Christopher Ryan

"I'd always enjoyed watching the series, and was pleased to be asked to play Lord Kiv in four episodes in 1986. The special effects and make-up departments on the series have always been first class, and *Doctor Who* rightly deserves the esteem,

affection, and universal following that it undoubtedly enjoys."

(Kiv *The Trial of a Time Lord*: 5-8, 1986)



Nicholas Parsons' Muddy Memories

Although best known as the quiz master in ITV's long-running **Sale of the Century**, Nicholas Parsons had numerous acting credits to his name before appearing in **Doctor Who**, including voice artistry for Gerry Anderson's early puppet series **Four Feather Falls**.

Parsons recalls his role as the vicar Mr Wainwright in 1989's *The Curse of Fenric* with great affection — despite the adverse conditions that the story was made under.

"The filming of the sequence in the Naval Establishment was undertaken in a disused army camp in Surrey," he explains, "and though it was April, we had freak weather, including a snow storm which melted almost immediately. This meant that we were slopping about in freezing weather with mud over our ankles. It was fine for the film crew as they had warm clothing on, but as the scene was set in Spring weather, I was only wearing my clerical suit and along with some of the other actors was frozen to the marrow.

"The freak weather helped the atmosphere for the scene, and when I was overcome by the Haemovores and trodden into the mud, it did not require much imagination or acting to feel the suffering that I experienced in the cold quagmire into which I collapsed!

"The early scenes outside the church were undertaken in the attractive village of Billingshurst in Surrey. We had to change in a caravan near the church, and as I was moving around the village in my clerical clothes, a lady came up and asked me when the next meeting of the WI was about to take place. She was overcome with embarrassment when she recognised me, but I took it as a compliment that I must have been sufficiently convincing as a vicar to be mistaken for their local parish priest."

More recently Nicholas Parsons has been wearing the white collar again — while playing Reverend Green in the detective game show **Cluedo**.

Tim Piggot-Smith

Five years separate Tim Piggot-Smith's two appearances in **Doctor Who**. The actor, perhaps now best known for the role of Captain Ronald Merrick in Granada Television's splendid film drama **The Jewel in the Crown**, claims: "I was lucky enough to work with two Doctors; Jon Pertwee and Tom Baker. It was fascinating that Jon Pertwee, principally known as a comedian, took the part with deadly seriousness, and Tom Baker, a serious actor, worked on the principle that the young viewers should be cowering behind the sofa, and the older ones should be chortling with pleasure. Indeed, it might be argued that it was the diversity of input to the role of the Doctor that gave the series such zest."

Piggot-Smith's lasting memory from 1971's *The Claws of Axos*, in which he played Captain Harker, is of the dialogue: "I seem to recall having to say the immortal line, 'Aha! An elementary bugging device!'"

In 1976 he was Marco in the period piece *The Masque of Mandragora*, set in Renaissance Italy. "I played the Prince's friend," he explains, "a part I referred to as 'the Prince's left leg'. Renaissance costumes don't lend themselves easily to television, and there we were, the Prince and I — crinkled tights, codpieces, one red leg, one black leg, shoes with curly toes, and frizzy wigs. Even without handbags we were humiliatingly referred to as Gert and Daisy.

"The Captain of the Guard was Rossini, the Head Torturer Scarliatti, and the Court Wizard, Hieronymous, was as Tom said quietly on one exit — 'a load of old Bosch!' Well... I had a great time."

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Ingrid Pitt, Playing Underwater Menaces

The role of Queen Thalia in 1972's *The Time Monster* was offered to Ingrid Pitt after she had enjoyed a "rather fabulous time" working with Jon Pertwee on the movie *The House That Dripped Blood*. However, the actress recalls that during the studio recording for *Doctor Who*: "They ran out of videotape and so only half of my performance ended up on screen.

"The cast were wonderful. Whenever you work as a guest star on a long running series everyone is terribly happy because it gives them a breath of fresh air. Roger Delgado was wonderful, and it was terrible he was killed. It's such a long time ago but I still can't bear it. He was a very nice man — the villains usually are very nice. As people, they're usually little pussycats."

When reminded that she has played her fair share of villains too, Ingrid laughs, "There you have it — I'm a little pussycat too!"

In 1984 she returned to the show as the treacherous Dr Solow in *Warriors of the Deep*. "I found out about it, and went for it without knowing if there were any roles for women. I tried to see Pennant Roberts, and he said, 'You obviously don't know there aren't any parts for women. There's a little part, but I think you're too good for that'. So in the end he gave me one of the men's parts which was rather sweet of him, and we've remained friends ever since."

Had the rather unconvincing Myrka monster created any problems in the studio? "It took all the time, and it pushed Pennant to the limit. It was just awful, and I tried to do some karate on it but we didn't have time to fiddle around with the angling of the shot and it looks really daft, but we had no time to do it again. They were such nice blokes inside the Myrka, it was just too bad they had to be covered up!"

After her appearance in that story, Ingrid Pitt was encouraged to write her own *Doctor Who* script. "I desperately tried to do a two-parter called 'The Macros'. I was paid, and it all went ahead until Michael Grade decided to chop the series. It's the story of my life to get my foot in the door and then it's closed. I think it ought to be made into a movie one day; it was such a wonderful story it was a great shame we didn't get to do it."

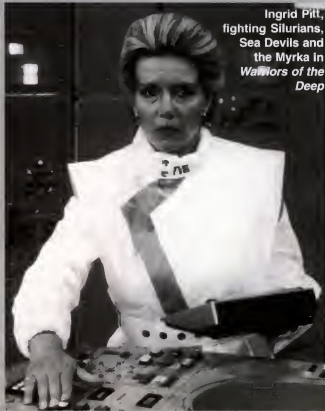
Having greatly enjoyed her two roles in the series, Ingrid believes that it should be brought back. "I don't understand why such a wonderful series that's loved all over the world is lying in a drawer somewhere. I'd have it on the screen every week. I think it's vital for children as well, because kids have loved it and then loved it when they've grown up. That's a compliment to any kind of writing, because kids are the most honest audience you can have. If they like it, then it's good."



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fighting Silurians,
Sea Devils and
the Myrka in
*Warriors of the
Deep*

Maurice Reeves

Maurice Reeves's first contact with television Science Fiction was **The Nightmare Man** — a four-part BBC serial written by **Doctor Who** regular Robert Holmes, and directed by the series' most prolific helmer Douglas Camfield. "I knew Douglas, and I'd worked with him before on **Danger UXB**. He's dead now, God bless him. He called me up and asked me to do it, and it was great."

The series was set on a Scottish island, where an inhuman killer is stalking the local population. Reeves played the local police inspector, Inspip. "We filmed down in Cornwall in January," he recalls, "and I was swimming in the water, it was so warm. We were there for three or four weeks."

"Douglas was absolutely great to work with; being an ex-editor he hardly ever did master shots. He had it all edited in his mind and he would just shoot what he wanted to and stick it all together again. It's exciting, but also quite dangerous, because if you get into trouble you've got no master shot to cut back to."

The production manager of **The Nightmare Man** was Graeme Harper, who himself became a director some years later. Hence, when Harper came to direct his first **Who** story, *The Caves of Androzani*, he picked Reeves for the role of gun-runner Stotz.

"Christopher Gable (Sharaz Jek) and I were voted the best baddies of the year — he was best, and I was second best, but then again he had the make-up job. It was an interesting little story; a lot of it was shot hand-held, which makes no difference to the actors, except that it gives you a certain amount of freedom."

Harper's production contained a great deal of realism, which made it rather unpopular with censors overseas. Reeves has since heard that one of his scenes was lost for overseas sales. "There was a scene, shot between somebody's legs, where I was threatening Krelper (Roy Holder) on a hillside. In Australia apparently they thought it was too violent, and they cut it."

"We used real guns in that story. I've been in the army, so I know about guns and things, and I play it very safe. I make sure the armourers show me the chamber is empty before they load anything, and I watch them load it. I've seen other actors muck around with guns, and they never seem to learn."

More recently, the actor has been living and working in Los Angeles, and has appeared in some popular American shows including **Cheers**, and more recently, **Star Trek: The Next Generation**.

"It was great fun," he says of his role as a Romulan Commander in the sixth season's *The Chase*. "I've been out in Los Angeles for ten years, and I just got called in and asked if I wanted to play the part. They shoot an episode in a week, and I did all my stuff in two days, which makes the money even more worthwhile."

"I played a Romulan who goes against the grain and becomes almost humane. It's one of those roles that is open to other episodes. It was up at 3:30 in the morning to have two and a half hours of make-up. All heavy make-ups are a pain in the neck, but it's fascinating to watch your features change. By the time I'd got it all on I looked like Leonard Nimoy."

"It's interesting watching them doing the tricks of the trade. We had a hologram that came and talked to us of a person from a civilization from the past. It's fascinating watching them do it, with the blue screen. They do those things so quick — that took about an hour and a half. I was thinking that if it had been in London we would have taken a whole day to do that."

How does he find working in Hollywood compares with British television? "They're much more professional; there's no drinking at lunchtime or anything like that. Here you break for lunch and everybody shoots down to the local pub and the work ratio goes down in the afternoon quite considerably. There you're working hard all day; the stuff that they shoot in a week we would take two or maybe three weeks to do, which I think is crazy."

Tony Selby

"My first memory of **Doctor Who** is how I got the part. My wife and I were at a birthday party in a restaurant with a few actor friends, including John Nathan-Turner, the producer. He suddenly asked me if I could put on some weight very quickly as he would love me to play Sabalom Glitz — an overweight space pirate. I assured him that having struggled for the last three months to lose a stone, I was sure I could put it on again in three days! Needless to say I did put on the weight and enjoyed my stint as Glitz very much."

(Sabalom Glitz *The Trial of a Time Lord*, 1986 and *Dragonfire*, 1987)

Clive Swift

"I was at school with Warris Hussein, who started **Doctor Who**, so I was glad when eventually the programme employed me."

"We filmed in snow I remember, which was a bit much for my light costume, but Jobel was a fun part — bossy and vain. It was the wardrobe mistress's clever idea that his toupée drops off at his death. Incidentally, one scene was shot hand-held with no preparation — we'd run out of studio time."

(Jobel *Revelation of the Daleks* 1985)

Margot Van Der Burgh

"*The Aztecs* brings nothing back to my memory except that the rehearsals were great and the information about the private life of the Aztecs was fascinating. I've no idea why I got the job, except my age was more suitable than most to be William Hartnell's intended Cane!

"*The Keeper of Traken* was, at times, very funny — especially when I saw Denis Carey as the Keeper in an outrageous costume and make-up. He'd been a director of the Bristol Old Vic company and Salisbury theatre when I was there. The special effects wind machine was very

Margot Van Der Burgh as Cameca with William Hartnell as The Doctor in *The Aztecs*



difficult to act against — or rather, our costumes, copious, heavy and elegant, were hellish to cope with, and one had to move in unison, with effect, and not collapse with laughter and land in unseemly heaps!"

"We were united casts, and it was great working with everyone."
(Cameca *The Aztecs* 1964, Katura *The Keeper of Traken* 1981)

Fiona Walker

"I became pretty adept with a bow and arrow and learned not to panic under the tortuous pressure of being turned into a silver statue every now and again. The mesh, wig, paint and frock and the general weight of it all in midsummer were pretty punishing."

"I brought my young son to watch the Cybermen in action, but it was Sylvester who captured his imagination. He told me afterwards: 'Mum, he's like magic. He looks at ordinary things and turns them into something else'. What a gift. The silver tongue of the silver nemesis."

(Kala *The Keys of Marinus*, 1964; Lady Peinforte *Silver Nemesis*, 1988)

Jack Watling

"My memory is of joining the 'family' of Patrick Troughton, Frazer Hines, and my daughter Debbie. They were very close and it was a delight to join them, and I was deeply impressed by their dedication to the series."

(Professor Travers *The Abominable Snowmen*, 1967 and *The Web of Fear*, 1968)

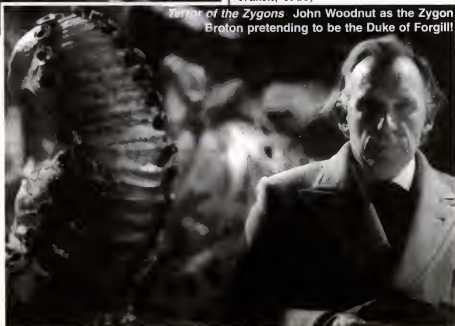
John Woodnutt

"I think one of the secrets of the huge success of the series was that the central character of the Doctor himself enabled each of the actors who had the good fortune to play him to use his own personality as the foundation of the new persona. This applies to some degree to all performances, of course, but I always felt that it applied even more strongly to **Doctor Who**. I am certain that I am not alone in missing the opportunity of playing the wonderful variety of unusual beings afforded by the programme."

"Douglas Camfield stands out like a great beacon from the shooting of *Terror of the Zygons*. I shall always remember him marshalling his forces on location and persuading us all — and ultimately the audience — that we were not in a village outside Bognor but in Scotland on the shores of Loch Ness. He is still sadly missed."

(Hibbert *Spearhead from Space*, 1970; Draconian Emperor *Frontier in Space*, 1973; Duke of Forgill/Broton *Terror of the Zygons*, 1975; Seron *The Keeper of Traken*, 1981)

Terror of the Zygons John Woodnutt as the Zygon Broton pretending to be the Duke of Forgill!



The Best Dressed Caveman

Jeremy Young appeared in the very first **Doctor Who** adventure (*100,000BC*) in 1963. He was Kal, rival leader of the tribe of cavemen, into whose midst the TARDIS materialized.

Young has fond memories of cast and crew: "Dear Bill Hartnell was almost as grumpy and spikey as the Doctor himself, and William Russell like myself went on to be one of Rita Fairclough's lovers in *Coronation Street*. Derek Newark, who played my adversary, Za, went on to be an esteemed National Theatre player and, of course, Verity Lambert, whose first producing role it was, is now one of the most powerful women in television.

The power struggle between the rival cavemen culminated in a brutal fight in the final episode, in which Kal was killed. "We filmed the fight at the old Ealing Studios where they carted in a few tons of sand. We discovered that to preserve the cavemen's modesty we would have to wear fur-trimmed bikini pants! The fight was a popular request on *Junior Points of View* when they would stop the action to reveal what the best-dressed cavemen wore underneath their animal fur.

"During filming the special effects men were asked to cut out the sounds of my neck being broken and head smashed in with a boulder (a cabbage being crushed with a hammer) because it would frighten the young viewers. I was also told to cut the final death scream short for the same reason, and we were not allowed too many grunts. Very erudite cavemen."

Unfortunately, not everyone enjoyed their experience on the show: "During the day one of the extras playing a cavewoman, a rather beautiful blonde, became steadily more and more upset as dirt and grease was liberally daubed in her hair and on her body. Finally when the sand fleas started to become active under the studio lights she ran off in tears. Apparently she was actually a model whose agent had told her to 'go along to Ealing Studios as they want you to model furs for publicity shots in *Dr No*, the new James Bond movie!'"

Two years later Young was back in the series in a different role — although the episode *Mission to the Unknown* did not feature any of the regular cast. It found Space Security Agent Marc Cory (Edward De Souza) and Gordon Lowry (Young) stranded on the hostile planet Kemble, pursued by Daleks. "The spaceship had broken down and we were mending it with a good old fashioned hammer and chisel! When the Vaaga plants attacked and I was slowly being turned into a Vaaga the Daleks arrived. Although I knew they were only slightly sophisticated dinner trolleys with an actor inside trundling them along with his feet, they were strangely enough rather menacing and pretty frightening in performance."



Photo above: Kal looks in amazement at the recently materialized TARDIS
Below: The famous pants on show! Photo © S. Newbery



CHRIS BARRIE

The Hard Light Hologram

RED DWARF is now six years old, and it's still going strong. *TV Zone* tracked down Chris Barrie, alias the hologram Arnold Rimmer, who's now got a hard light drive...

Hate

TV Zone: Did you find it difficult introducing *Red Dwarf*'s unique brand of humour to an unsuspecting audience back in 1988?

Chris Barrie: We did have some trouble with it. It's humour from hate, very black humour; I would even call it lavatorial. In the first series someone, I don't know who, thought that the comedy would work very freely on the characters. But I think you need one or two series to set the characters up before you get a laugh. Looking back at the early episodes they are funny; but they probably weren't at first viewing. They are funny because we all look so young!"

I think the most important thing with a sitcom is the actors. For the first three series *Red Dwarf* was a situation comedy, with a bit of effects and Sci-Fi. Nowadays I think the comedy is taken for granted. They have made it more of a visual effects, Science Fiction show. But I think our performances have made the characters live.

TVZ: How would you sum up the character of Arnold Rimmer?

Barrie: Rimmer is raving mad! But then anyone who had a mother that wanted to sue the sperm that created him, is going to be slightly mad. He's only had sex once.

He's obviously a complete nutcase. I always think to myself that he's based on my brother! When my brother read the first series of scripts, and then saw the show, he nearly killed me!

Anyone that unpopular is rather cartoon like. But you do have to draw on the saddest people you've ever met for that sort of performance. But he's not like most sad people because he's got a psychopathic madness, a glint in the eye, which transforms him into something even more hideous.

If I had my time again, I would go up for the part of Kryten. Robert Llewellyn does some wonderful stuff through that mask, he deserves a medal. Danny's character is also excellent. He only ever has four lines to learn and all of them are funny! He is always just a selfish cat.

That's the thing about *Red Dwarf*, you can't really envisage anybody else playing those roles.

Red Dwarf - USA

TVZ: What did you feel about the American attempt to make the series?

Barrie: That didn't work because they were trying to recreate what we had done here, without using the same ingredients. The Americans tried to break it down to the good looking star playing Craig's [Lister] role etc. The extraordinary thing is that Rob and Doug [Grant Naylor] had a fairly hard time trying to get it right. They called me up and asked me to go over to the States and do it which was flattering for me, because obviously they were dissatisfied with the way Rimmer was being

Back to some old characters in *Emohawk - Polymorph II* Photos © Grant Naylor Productions





The Lister/Rimmer banter continues...

portrayed. With the greatest respect to the American people, no American, because they are born the all-American kid, even wants to visualize themselves as being a loser! You've got to suddenly believe that you are incredibly small. Americans are born to be winners and Rimmer is the biggest loser in the world. It's sad that the Americans don't like that sort of character, but then the USA is that kind of country.

The American crews loved our show. But when their producers came along they started meddling with it. Soon it wasn't the same show any more. The sets might have been bigger and everything might have been eight times more expensive, but it wasn't necessarily better. The English show, and that goes for all English shows that have been copied, always proves to be more charming.

Future

TVZ: Do you feel that *Red Dwarf* could run indefinitely?

Barrie: I was really prepared for it not to be given a second series and I'm not sure that there will be a *Red Dwarf Seven*. Something has got to change before it goes any further. I don't think that the actors

have been given enough credit for the work that they've done to make it the cult success that it is. The actors have made the characters popular. If you look at the characters they're all very hate-able people, big heads, slobs and just complete smeg heads! I think it's been a great team effort particularly this new series. I'd hate to see the team crumble.

I'm sure that I heard somewhere that Rob Grant and Doug Naylor were trying to farm out some of the writing. I think they'll always want to oversee it. That's fine, that's the job of a good Producer/Writer. But the show does need a Producer. They're like a rudderless ship. They keep telling us that when we see it on the screen we'll know that it was all worth it. When we see it on the screen I'm sure that we will. But on this last series, the pressure has been enormous.

Season Six Changes

TVZ: How has working on the sixth season differed to previous years?

Barrie: On one occasion this year, we had visual effects happening in front of an audience which we hadn't even rehearsed. As a result, one guy nearly had his face blown off. That kind of thing is not nice,

not professional and that's where some of the problems were. You need a strong leader at the top. Rob and Doug are brilliant, genius, writers but they are not man managers. Had this new series been better organized, what you see on screen, wonderful though it will be, could have been better.

I think the episodes in this latest series are quite well balanced. The Rimmer character got a lot in the fourth and fifth series and in many ways that may have been made up for in series six.

Six Highlights

TVZ: What have you found to be the highlights from the latest season?

Barrie: My favourite episode from the new series is *The Gunmen of the Apocalypse*. I'd only ever ridden a horse once before in my life when I was on a date with a girlfriend. That ended with my girlfriend being knocked unconscious after her horse threw her into the middle of a busy roundabout! So I was in dreadful fear of getting on a horse again. But our stunt co-ordinator taught me how to handle a horse and so everything went fine. Until Danny (John-Jules) decided to have a bit of fun and shouted at the horses; of course

they all went absolutely crazy. Thanks Danny!

Fond Memories?

TVZ: When your team with **Red Dwarf** does finally end, will you look back on it with fondness?

Barrie: In retrospect, if I'm hard on myself, I think I might have stayed on the show one or two series too long. Even if you forget the production problems, any actor must think long and hard before he does a fifth or sixth season. If you stay too long you get into 'Spock country'. There's an area of what I do that I want people to see more of. I want people to say, "Wow... he's come a long way since **Red Dwarf**!" I think that **Brittas Empire** is on the way to that. But I will always look back on **Red Dwarf** with fondness. It was the thing which helped me get away from the puppets [**Spitting Image**]. **Red Dwarf** is definitely a work of genius.

Future...

TVZ: Bearing in mind recent rumours about a **Red Dwarf** film, would you consider donning the 'H' for the big screen.

Barrie: If they do a movie they will have to get it right. The movie world does not take prisoners. If they get a budget but drop behind, they would be in deep trouble. They would need a strong experienced director. But yes, I would do it. I hear so many rumours about a **Red Dwarf** movie. The last rumour came from one of the show's own production departments. They were adamant that it was going to happen. We'll see.

Wild West Fun in
Gunmen of the Apocalypse



Is the series wearing the cast down...?



TVZ: And as for a seventh season...

Barrie: As long as **Red Dwarf**'s scripts can be made to work convincingly I'm sure Mr Yentob and Mr Jackson will want it. As far as I'm concerned, I don't know what more I can do to my performance to satisfy myself artistically. The show might go on indefinitely, but I don't think that I can.

I do think that it's time for me to move on from Arnold Rimmer. I've got quite a lot of work lined-up. It's mostly comedy based stuff. Then maybe I'll start going for straighter things. I'd like to do a character that's a bit more of a popular loser. Someone with Rimmer's inner sadness and maybe a funny voice! I'd actually love to do a real smoothie like Ace Rimmer. Yes that would be fun. But who knows who I'll be next.

Austen Atkinson-Broadbent

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SYLVESTER McCoy

Remembrance of The Doctor

THE initial impression one gets of Sylvester McCoy is movement; constant movement. Like an oversize hummingbird, he seems to career from place to place, never stopping for more than an instant, and then flying off again.

Whether he's racing through a quarry doubling as an alien landscape in *Doctor Who*, or plunging into a packed audience of convention-goers, microphone in hand, as if he was some sort of crazed chat show host, the man doesn't seem to draw a breath.

Energy

Even after agreeing to sit down with *TV Zone* and share some thoughts about his three years as the seventh Doctor, McCoy is still in motion. Perched uncomfortably on a small chair which appears ready to tip over at a moment's notice, he crosses and uncrosses his legs constantly; a barely contained bundle of energy. He listens intently, thinks for an instant, then unleashes a torrent of words in response. It's exhausting just to watch him.

It is this boundless energy which held Sylvester McCoy in good stead in *Doctor Who*. His Doctor always seemed to know what was happening well before his opponents; he could talk circles around would-be conquerors like Davros or the Rani. In fact, there was only one enemy the seventh Doctor couldn't defeat: the apathy of BBC executives, who sentenced the series to limbo in 1989. Not even a Time Lord could have seen it coming.

After hoping for several years that the powers-that-be would eventually see the error of their ways and put *Doctor Who*



Sylvester McCoy clowns around for a photograph during the recording of *30 Years in the TARDIS* Photograph © S Payne

back on the air, McCoy is now resigned to his character's fate. "It was pretty painful for the first couple of years," he admits. "I was a bit pissed off really, at the way it had been handled, which seemed to be unfair, but I got used to it as time went on. You just have to carry on."

Past Role

Despite his position as the incumbent Doctor, McCoy thinks it unlikely that it will be his incarnation that returns, should there ever be a revival of the series. "I



Sophie Aldred and Sylvester McCoy reunited in front of BBC cameras for their contribution to **30 Years in the TARDIS**

would be very surprised if they came back and asked me to do more on a regular basis. I think my role now is as one of the past Doctors, whatever happens to it. They may well come back once a year, or every now and again to do a special with us in it, but if it's just one of us, I'll just get on with the rest of my life."

Does the actor still feel slightly possessive of the role, having left it in a less than satisfying manner? "No, and if we had done the 30th anniversary special the way that I thought, with all five of us, I would have been quite delighted to have an equal share in that. Before, the tradition was whenever they did any kind of group of Doctors, the Doctor who was actually in the driver's seat at the time had a slightly bigger role. I really wouldn't have wanted that. I just wanted to be part of that team, and we'd all have a jolly nice time."

Special Script Stop

Like his fellow Doctors, McCoy was excited by news of a possible 30th anniversary special, but his involvement never went further than reading the script. Before he could say yes or no to the part, *Dark Dimensions* had already bitten the dust. In hindsight, the actor suggests that perhaps the script left a bit to be desired, from a multi-Doctor point of view. "I was rather surprised, because I thought it was going to be along the tradition of other 'Doctor' stories, where everybody had a jolly good time, but this was very much a script that looked as if it had been cobbled together from some other project.

"It was about my Doctor, but it then

brings in Tom Baker's Doctor, because I seemingly get killed at the beginning, and things spin out of control. It goes through different regenerations and comes up to Tom's, and he eventually saves the day. I come back to life and go happily on to the next story, so it looked to me as if it might have been a story that was written to insert into one of my seasons. It would have

Sylvester grabs a chance to catch up on old times with the Destroyer!



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fitted in very nicely like that, but it didn't fit very nicely for all the other Doctors. Their bits looked as if they had been cobbled together and stuck in, because the story could have been told without them, and there was very little for them to do. My part was integral, but I was still disappointed in a way, because I don't think it was even the kind of story the fans would want to see for the 30th anniversary. They want to see all the Doctors together."

Interpretation

When McCoy first signed on as the Doctor, he announced his interpretation would be more of an "absent minded professor" with a generous amount of humour thrown in for good measure. As he now suggests, that emphasis began to shift, in favour of a darker, more enigmatic character. "I wanted to bring an anger and seriousness to it as well, and near the end I was managing to put that in a lot more. It wasn't so much absent-mindedness as the Doctor's enthusiasm for other things that got in the way of what he should really be concentrating on.

"I started to know halfway through the first season where I wanted to go, but trying to change the character is like turning a great big oil tanker in the middle of the ocean: it takes a very long time. The scripts had already been written for the next season halfway through the first, so therefore I wasn't really comfortable until maybe through the second season. By the third season, I was very comfortable."

First Story

Looking back on his debut story, *Time and the Rani*, McCoy feels it may lack some of the substance his character developed in later adventures. "Some of it I was happy with, but some of the early scenes were a bit awkward. That was to be expected because it was a brand new job for me, and there was no way to train for it. It has to be learned on the run. The story hadn't been written for me, or for anybody in particular, because the writers didn't know who they were hanging this on. It was a bit like fitting a square peg in a round hole.

"As far as the transformation scene, we made it work, but against the odds, really. It was a pity that Colin couldn't do it, because it would have been nice to have a much more 'meaty' regeneration scene."

By the time McCoy started shooting his



More memories re-lived with Fifi!

next story, *Paradise Towers*, he felt much more comfortable as the Doctor, which made handling Stephen Wyatt's complex story that much easier. "There seemed to be so much to learn in the way of words!" he remembers with some dismay. "The Doctor had so much to say! Most of the speaking was on one set, and because we taped it in sets, rather than in order, I was on that set talking non-stop. By the end of it, I was completely bored by the sound of my own voice, and exhausted at having to remember all those words. It wasn't all that enjoyable to do, but when I saw it, it really worked. I was surprised by how well it came across, considering the mountain I had to climb."

Companion Changeover

McCoy's first season ended with *Dragonfire*, which saw the end of the Doctor's companion Mel (played by Bonnie Langford), and the introduction of Sophie Aldred as Ace. While the Doctor/Ace combination would turn out to be one of the most successful teams in the programme's history, the actor was not even aware that Langford would be leaving at the story's end.

"The bizarre thing was, John Nathan-Turner wanted Bonnie to stay on for another two stories in the next season. That way, the first story would have us arriving in the new season, and the next story would be about why Bonnie's character had to leave. Because of her commitments in the theatre, she couldn't say 'I'll give you eight weeks', so she said, 'I'll give you four, and do the first story'.

"I think John felt, 'I don't want to do that with the first story in the 25th season; having someone leave', so he said, 'Maybe you should leave now', and we would start afresh. Originally, it was going to be a very quick scene, but I said, 'We've got to get more into it'. The Doctor had been with this

character for two personas, and he was obviously very fond of her, so we should have some sort of goodbye scene.

Goodbye

"I'd done a really lovely goodbye scene with that character for my screen test, which had been written by the script editor Andrew Cartmel, and I suggested we use that scene to give it more impact. It seemed terribly curt to just say goodbye."

Although McCoy had worked with Langford before in *The Pirates of Penzance*, he'd probably be the first to admit that the young, tempestuous Ace was better suited as a companion to his Doctor. "Bonnie was really booked to go with a rather large Doctor with a multi-coloured coat," he jokes. "You've got to get someone who's visually large, because you've got this coat and a wonderful actor, and you need someone like Bonnie. My Doctor was different, and those early scripts were written for Colin and her, so that's why it didn't really gel. It did get better, because Sophie was booked for me, and we got along immediately."

Airzone

It was the actor's long-time association with Aldred that led to his involvement in *The Airzone Solution*. In *Airzone*, McCoy plays an environmental activist who teams up with newsmen Peter Davison and Colin Baker to uncover a plot which eventually lead to the Earth's environmental destruction.

"Sophie had worked with Bill Bagges [on the second *Strangervideo*], and she told me that she had enjoyed the experience, and that it was really good stuff. They were thinking of doing another one, and would I be interested? Colin was doing it, and Peter and Nicola and Sophie, so I thought yeah, that would be good. Sophie's not going to be in it now, because she's got this big musical in the West End."

As for his time on *Doctor Who*, the actor feels somewhat relieved that he's not the household name he once was. "Things are shifting slightly now", he reports. "People smile and look, but it's not quite the way it was, where people grab you and pull at you. When it's your life, that can be a bit difficult, but that's showbiz." Sylvester McCoy shifts forward in his chair, and then stands, unable to keep that nervous energy in check any longer. "That's *Who-biz*" he announces.

Joe Nazzaro

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THE RETURN OF I, BORG



Dr Crusher lends to the newly discovered Borg

when he read the script for *Silence of the Lambs* he heard the voice of Hannibal Lecter in his head. That was what happened to me. It sounds bizarre but I actually heard exactly what he sounded like. It is kind of magical when that happens. When I finally auditioned for the part, they didn't want me to be what the other Borg were like, they wanted me to do what I was doing. So it was kind of an advantage that I didn't have the background knowledge of *Star Trek* since it meant that I came in with fresh ideas."

ONE of the finest stories in *Star Trek: The Next Generation* is the fifth season episode, *I, Borg*. In it, the Enterprise answers a distress signal, only to find that it is from a Borg scout vessel which has crashed on a remote world.

Just as the Away Team are preparing to leave the crash site, Doctor Crusher discovered an injured Borg and insists upon helping it. Back on board the Enterprise, Geordi befriends the adolescent Borg and calls it 'Hugh'. The more they learn about Hugh, the more the crew discover that he is a living, thinking sentient being and not just a mindless automaton.

Jonathan del Arco portrayed Hugh Borg and helped create a character which will be remembered for a long time by *Star Trek* fans.

Pre Knowledge

"I used to watch the original series when I was a kid," explains Jonathan about the background he arrived with on the show. "I had never seen *Star Trek: The Next Generation* so the episode *I, Borg* was my first real experience with it. In terms of the actual script, I had never seen the Borg and so had no idea what they were all about apart from what was written in the script of *I, Borg*."

"The script itself was quite inspiring; it came to life on its own. As I was reading it I could hear a voice in my head — that was how Hugh was going to sound. I did not really know what he looked like physically but, in terms of movement and sound, I knew who he was. Anthony Hopkins talked about this recently; he said that

New View

Since being cast, however, Jonathan's perception of *Star Trek* has changed. "First of all, you meet all the fans at the conventions, so you kind of get educated as you go. There is so much to learn: it's a whole universe. I still don't tend to be versed in it as much as I would like to be but you learn as you go. You just learn more and more of the history of it and it's fascinating."

The part of Hugh is one that Jonathan landed quite quickly. "It was one of those things that just happen in your life. You can struggle for years to get a role and then something is just, basically, put in front of you for you to take. That is what this was like, very quick. I read the script the night before and went to see the man who was



doing the research. Then, two days later I was in again, auditioning, and an hour later I had the job. When I read the script I found who the character was, and the work I did, preparing for the audition, was exactly what they filmed. That is how they cast, to people who have done the work because, when you are filming, there is no time to develop the character."

Borg Discomfort

Filming the episode was not all fun, however, since Jonathan had to appear very heavily disguised in the Borg costume. The costume was something he had to suffer every day for a week.

"That was one of the hardest parts of the job. The costume was just a hindrance to being alive! Totally anti-life and very cumbersome! The first day it took four hours for them to put it on me. After that they got it down to two hours. They have a lot more staff to dress you, put make-up on you and so on. It was all terribly uncomfortable. One of the worst things was that my ears were covered.

"On the first day of *I, Borg*, I had to do one of the bigger scenes. It was the one right at the end where I say goodbye after deciding not to stay on the ship. I had a scene with Patrick Stewart and LeVar Burton and I could not hear how loud I was because my ears were covered. I felt really uncomfortable because I had no idea how I was doing. Patrick was great though, he came up to me afterwards and shook my hand and said it was a great job. That was really nice I thought. But the costume was really gruesome and hot."

Positive Reaction

So positive was the critical and fan reaction to the story of Hugh Borg that, one and a half years later, the character returned in the premiere episode of Season Seven, *Descent, Part II*. Jonathan had thoughts of him returning long before. After all, the conclusion to *I, Borg* had been left fairly open.

"I'll say!" agrees Jonathan, "If you love a character that you have played it is very hard to let go of it and to say it's over. I had a lot of personal feelings about it, I really wanted to know what happened to him. Consequently, it led me to write a couple of storylines that I pitched to *Star Trek* producers. I had some ideas of where I felt the character would go from there, what I felt would

happen when he returned to The Collective etc. The two stories that I worked on didn't materialize because they were already developing *Descent*. My ideas would not have been consistent with that. In my storylines, Hugh had affected the collective differently from the way he did in *Descent* but the overall thrust of what my character grew into is not very much different than what the character has become in *Descent, Part II*."

The fact that Jonathan's perception of where the character should go closely matched that of the writing staff on *Star Trek: The Next Generation* would seem to indicate that he was very 'in-synch' with the character. "Yes, I was very excited when I read the *Descent, Part II* storyline. Although the story was different, where the character of Hugh had gone was exactly where I had wanted him to go."

New Borg

In *Descent*, the crew of the Enterprise discover that the Borg have changed, and although he does not appear, they believe that it is Hugh who has been responsible.

"Yep, it's my fault! But the Borg haven't changed for the better per se," announces Jonathan cheerfully. "I think the audience will be surprised at how he's grown up. He's not a child anymore. He's taken responsibility for what has happened and feels great remorse for what happened to the Borg. He is, in essence, a rebel because he is here with a small faction of Borg who have escaped from The Collective.

"They are living in these very gothic tunnels and Lore has performed terrible experiments on some of them. Some have died and others have starved to death. All these horrible consequences are a direct result of what happened to him on the Enterprise. He explains this to Riker and Worf, whom he has taken prisoner, and I think that the audience will be very surprised at the level of emotion which Hugh expresses.

"In fact, Riker and Worf ask him, please, to help and to rescue the rest of the Away Team but he refuses. He does not want to have anything to do with them because he is so angry with what happened to him. It is a shock to see him like this after seeing him as a sweet, loving child."

Descent, Part II shows the audience a very dark side to *Star Trek: The Next Generation*, one which is seldom seen. "Yeah, there's a lot of really heavy stuff going on!"



Becoming Hugh for a second time, however, meant the Jonathan had to suffer the "anti-life" costume once again.

"It is so uncomfortable and it requires maintenance. If you have to go to the bathroom you need someone to disassemble you! It is like being an invalid. Also, this time there were other people dressed as Borg, who needed taking care of, too. So it was good that on *Descent, Part II* I only had two long days in that costume rather than on *I, Borg* which was eight long days."

More Borg?

Audiences will no doubt be pleased with this latest instalment in the long running story arc which involves the Borg. Jonathan does caution us not to expect the storyline to be wrapped up completely.



Above: The Borg surprise the Enterprise's Away Team in *Descent*
Below: Guinan faces her fears in *I, Borg*

"At the end, there is so much left unanswered about the Borg. In this episode we are on a planet but it is not the Borg home world. We do not know where the rest of the Borg are, or what has happened to The Collective? Have they become individuals or not?"

Whatever has become of the Borg, chances are that audiences will find out eventually, possibly later in the seventh season or even in a motion picture. The ending of *Descent, Part II* would make any reappearance of this popular alien race almost certain to involve Hugh. "Why not? I'd take it! I always thought, when I had ideas on storylines, that they were so huge that they would have to be in a film! We could have hundreds of extras dressed as Borg and a whole planet full of them! It is definitely a good subject matter."

Stuart Clark



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